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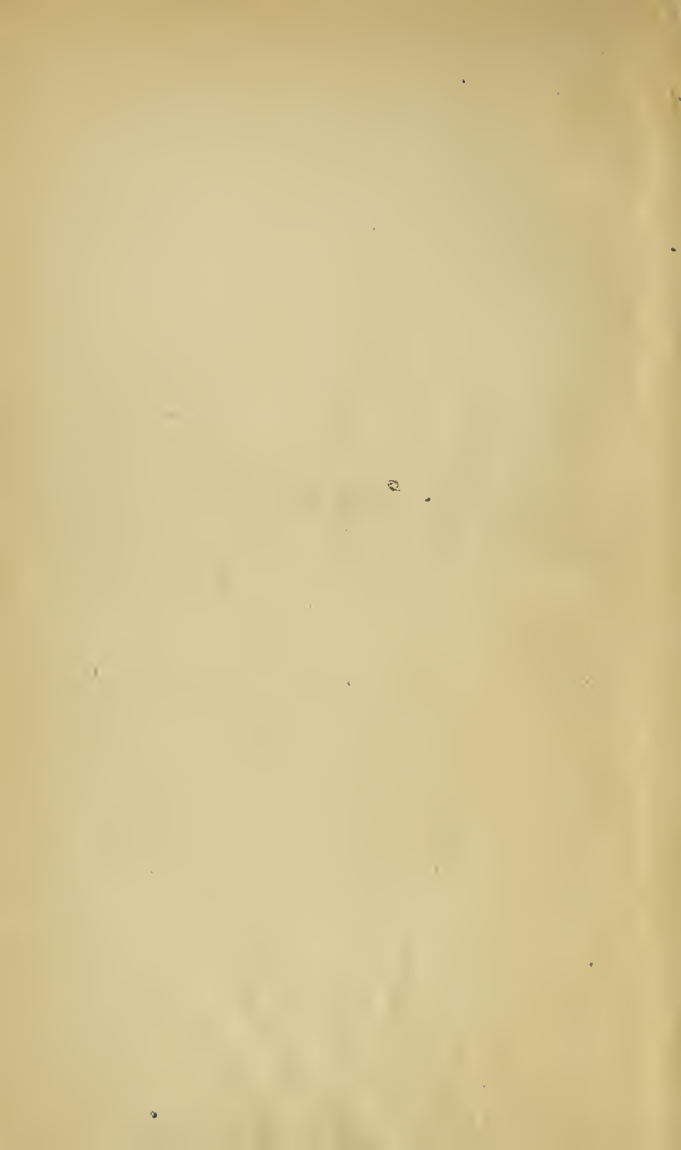
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P A R I S.

MONEY-TABLE (comp. p. XV).

Approximate Equivalents.

| French Money. | | American Money. | | English Money. | | Prussian Money. | | | South German Money. | |
|---------------|---------------|-----------------|--------|----------------|-----------|-----------------|---------|-----------|---------------------|-------------------|
| Francs. | Centimes. | Dollars. | Cents. | L. St. | Shillings | Pence. | Thaler. | Groschen. | Pfennige. | Florins. Kreuzer. |
| — | 5 (= 1 sou) | — | 1 | — | — | $1\frac{1}{2}$ | — | — | 5 | $1\frac{1}{2}$ |
| — | 25 (= 5 sous) | — | 5 | — | — | $2\frac{1}{2}$ | — | — | — | 7 |
| — | 50 (= 10 ") | — | 10 | — | — | $4\frac{3}{4}$ | — | — | — | 14 |
| — | 75 (= 15 ") | — | 15 | — | — | $7\frac{1}{4}$ | — | — | — | 21 |
| 1 | (= 20 ") | — | 20 | — | — | $9\frac{3}{4}$ | — | — | — | 28 |
| 2 | — | — | 40 | — | 1 | 7 | — | 16 | — | 56 |
| 3 | — | — | 60 | — | 2 | $4\frac{3}{4}$ | — | 24 | — | 84 |
| 4 | — | — | 80 | — | 3 | $2\frac{1}{2}$ | — | 32 | — | 112 |
| 5 | — | — | — | — | 4 | — | 1 | — | — | 140 |
| 6 | — | 1 | 20 | — | 4 | $9\frac{3}{4}$ | 1 | — | — | 168 |
| 7 | — | 1 | 40 | — | 5 | $7\frac{1}{4}$ | 1 | 18 | — | 224 |
| 8 | — | 1 | 60 | — | 6 | $4\frac{3}{4}$ | 2 | 26 | — | 296 |
| 9 | — | 1 | 80 | — | 7 | $2\frac{1}{2}$ | 2 | 34 | — | 392 |
| 10 | — | 2 | — | — | 8 | — | 2 | 42 | — | 504 |
| 11 | — | 2 | 20 | — | 8 | $9\frac{3}{4}$ | 2 | 50 | — | 640 |
| 12 | — | 2 | 40 | — | 9 | $7\frac{1}{4}$ | 3 | 58 | — | 784 |
| 13 | — | 2 | 60 | — | 10 | $4\frac{3}{4}$ | 3 | 66 | — | 944 |
| 14 | — | 2 | 80 | — | 11 | $2\frac{1}{2}$ | 3 | 74 | — | 1104 |
| 15 | — | 3 | — | — | 12 | — | 4 | 82 | — | 1280 |
| 16 | — | 3 | 20 | — | 12 | $9\frac{3}{4}$ | 4 | 90 | — | 1472 |
| 17 | — | 3 | 40 | — | 13 | $7\frac{1}{4}$ | 4 | 98 | — | 1680 |
| 18 | — | 3 | 60 | — | 14 | $4\frac{3}{4}$ | 4 | 106 | — | 1896 |
| 19 | — | 3 | 80 | — | 15 | $2\frac{1}{2}$ | 5 | 114 | — | 2128 |
| 20 | — | 4 | — | — | 16 | — | 6 | 122 | — | 2376 |
| 25 | — | 5 | — | 1 | — | — | 6 | 150 | — | 2960 |
| 100 | — | 20 | — | 4 | — | — | 26 | 200 | — | 11840 |



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P A R I S

"

AND ITS

ENVIRONS,

WITH

ROUTES FROM LONDON TO PARIS,

AND FROM

PARIS TO THE RHINE AND SWITZERLAND.

HANDBOOK FOR TRAVELLERS

BY

K. BÆDEKER.

WITH 3 MAPS AND 9 PLANS.

FOURTH EDITION,

REMODELLED AND AUGMENTED.

LEIPSIK: KARL BÆDEKER.

1874.

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'Go, little book, God send thee good passage,
And specially let this be thy prayere
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all.'

Chaucer.

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P r e f a c e.

The chief object of the Handbook for Paris is to render the traveller as nearly as possible independent of the services of guides, commissionaires, and innkeepers, and to enable him to employ his time and his money to the best advantage.

Objects of general interest, described by the Editor from his personal observation, are those with which the Handbook principally deals. A detailed account of all the specialties of Paris would of course far exceed the limits of a work of this character.

Visitors to picture-galleries and other collections may generally dispense with catalogues, as they will find all the most interesting objects enumerated in the Handbook.

The subdivision of the Plan of the city into three sections of different colours, accompanied by a key-map, will be found materially to facilitate reference, as it entirely obviates the necessity of unfolding several square feet of paper at each consultation.

There is probably no city in the world which has ever undergone such gigantic transformations in its external appearance as the French metropolis during the reign of Napoleon III., and few cities have ever experienced so appalling a series of disasters as those which befel Paris in 1870—71. Many unwholesome purlieus, teeming with poverty and vice, were swept away under the imperial régime, to make room for spacious squares, noble avenues, and palatial edifices. The magnificent

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metamorphosis of Paris 'from brick to marble' was nearly complete when the gay, splendour-loving, pleasure-seeking city was overtaken by the signal calamities occasioned by the Franco-Prussian war and the Communist rebellion. Since the restoration of peace the city has in many respects resumed its former appearance, but in others it has sustained such irreparable losses that it must necessarily again pass through a protracted transitional state. Meanwhile it may be stated generally that the changes which have taken place have been less considerable than might have been anticipated, as the present government has done its utmost to restore everything as far as possible to its former condition.

It would of course be beyond the scope of the Handbook to record all the momentous events of 1870—71, to describe the sieges of Paris by the Prussians and by the French, to give an account of the Communist insurrection, or to enumerate in detail the terrible disasters and revolting crimes which characterised the second 'Reign of Terror' in May (20th—28th), 1871. Frequent allusions, however, to these events will be found in the Handbook, and these may be here supplemented by a brief enumeration of the buildings, public and private, which have suffered most severely.

Public Buildings, Monuments. The following were either totally destroyed or seriously injured, but some of them have been recently restored. On the N. bank of the Seine: Vendôme Column, Ministère des Finances, Tuileries, Bibliothèque du Louvre, Palais Royal, Théâtre Lyrique, Hôtel de Ville, Arsenal, Grenier d'Abondance, Colonne de Juillet, Caserne du Prince Eugène, Théâtre de la Porte St. Martin, Doeks de la Villette. — On the 'Cité' island: Palais de Justice, Préfecture de Police. — On the S. bank of the Seine: Ministère des Affaires Etrangères, Palais de la Légion d'Honneur,

Conseil d'Etat and Cour des Comptes, Quartier (or Caserne) Bonaparte, Ecole des Mines, Gobelins.

Streets, Squares, Railway Stations. The streets and squares mentioned here are those in which numerous houses were destroyed or seriously damaged, and the stations are those which were demolished by the bombardment, or wholly or partially burned down, but almost all these buildings have since been restored. On the N. bank: Stations of Anteuil, Passy, and the Porte de Maillot; the Avenue de la Grande Armée, Place de la Concorde, Rue Royale, Rue St. Honoré, Rue de Rivoli, Place and Rue du Louvre, Boulevard de Sébastopol; the Rues St. Martin, St. Bon, de la Tâcherie, and de la Contellerie; the Avenue Victoria, Quai de Gèvres, Place de l'Hôtel de Ville, Rue St. Antoine, Place de la Bastille, Place and Boulevard Mazas, Quai de la Rapée, Station de Lyon, Station de Vincennes, Rue de la Roquette, Boulevard Voltaire (formerly du Prince Engène), Place du Château d'Eau; the Rues Bondy and du Faubourg St. Martin. On the S. bank: Rues du Bac, de Lille, and Vavin, and the Stations d'Orléans and Montparnasse.

Parks, Gardens. Bois de Boulogne, Jardin d'Acclimatation, Les Buttes Chaumont, Jardin des Plantes.

Suburbs and Environs. Most of the forts surrounding Paris were totally demolished, the walls of a few only having been left standing. The following places suffered severely: St. Denis, Neuilly, Passy, Anteuil, St. Cloud, Sèvres, Meudon, Clamart, Issy, Vanves, Châtillon, Choisy-le-Roi, Champigny, Bondy, La Courneuve.

As there are many travellers who merely pass through Paris on their way to more distant scenes, some brief itineraries to the Rhine and Switzerland will, it is hoped, be found useful. A short account of the routes from London to Paris, and of the principal towns of N. France, with their magnificent specimens of Gothic architecture, will be acceptable alike to the

archæologist, the architect, and the unscientific visitor. For fuller details, travellers are referred to *Baedeker's France*, at present in course of preparation.

In the Handbook will be found enumerated both the first-class hotels and others of humbler pretension which may safely be selected by the 'voyageur en garçon', with little sacrifice of real comfort, and great saving of expenditure. Those which the Editor, either from his own experience, or from an examination of the numerous hotel bills sent him by travellers of different nationalities, believes to be most worthy of commendation are denoted by asterisks. It should, however, be borne in mind that hotels are liable to constant changes, and that the treatment experienced by the traveller is often contingent on circumstances which can neither be foreseen nor controlled.

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Abbreviations

M. = Engl. mile; hr. = hour; min. = minute; r. = right; l. = left; N. = north, northwards, northern; S. = south, etc.; E. = east, etc.; W. = west, etc.; R. = room; B. = breakfast; D. = dinner; A. = attendance; L. = light.

Asterisks

are used as marks of commendation.

Introduction.

I. Language. Money. Passports. Custom-House.

LANGUAGE. For those who wish to derive instruction as well as pleasure from a visit to Paris, the most attractive treasury of art and industry in the world, some acquaintance with French is indispensable. The metropolis of France, it is true, possesses English hotels, English professional men, English 'valets de place', and English shops; but the visitor who is dependent upon these is necessarily deprived of many opportunities of becoming acquainted with the most interesting characteristics of Paris.

MONEY. The decimal Monetary System of France is extremely convenient in keeping accounts. The Banque de France issues *Banknotes* of 5000, 1000, 500, 200, 100, 50, 25, 20, 10, and 5 francs. The French *Gold* coins are of the value of 100, 50, 40, 20, 10, and 5 francs; *Silver* coins of 5, 2, 1, $\frac{1}{2}$, and $\frac{1}{5}$ franc; *Copper* of 10, 5, 2, and 1 centime (100 centimes = 1 franc). 'Sou' is the old name, still in common use, for 5 centimes; thus, a 5-franc piece is sometimes termed 'une pièce de cent sous', 2 fr. = 40 sous, 1 fr. = 20 sous, $\frac{1}{2}$ fr. = 10 sous. Italian, Belgian, and Swiss gold and silver coins are also received at their full value; but the only foreign copper coins current in France are those of Italy, and occasionally the English penny [and halfpenny, which nearly correspond to the 10 and 5 centime piece respectively.

English banknotes, gold, and even silver are generally received at the full value, except at the shops of the money-changers, where a trifling deduction is made. The table at the beginning of the book shows the comparative value of the French, English, and American currencies, when at par. The list of coins in circulation in Germany will be acceptable to travellers bound for the Rhine. The currency of Switzerland is the same as that of France.

Foreign bills of exchange on Paris, before being presented for payment, must be furnished with a stamp of 5c. per 100 fr. to be procured at the *Timbre National*, Rue de la Banque 13, or at any of the tobacconists' shops.

The expense of a visit to Paris depends of course on the tastes and habits of the traveller. If he selects a hotel of a high class, dines at the table d'hôte, or perhaps the 'Dîner de Paris', partakes of wine of good though not extravagant quality, visits the theatres, and finally indulges in suppers *à la carte*, he must be prepared to spend at least 30 fr. a day. Those however, who visit Paris for its monuments, its galleries, its collections, and not for its pleasures, will have little difficulty, with the aid of the information in the Handbook, in limiting their expenditure to 15—20 fr. a day. It need hardly be observed, that, in a city where luxury is raised to a science, and where temptations to extravagance meet one at every step, each traveller must be his own mentor.

PASSPORTS. The obnoxious passport system was revived after the war of 1870—71, but has recently been again abolished. A passport, however, must be shown by the traveller when he applies for registered letters, and is often useful in procuring him admission to museums and galleries on the days when they are not open to the public. The *visa* of a French ambassador or consul is now unnecessary. Application for passports may be made to W. J. Adams, 59 Fleet Street; Lee and Carter, 440 Strand; E. Standford, 6 Charing Cross; or Letts and Co., 8 Royal Exchange.

CUSTOM HOUSE. In order to prevent the risk of unpleasant detention at the 'douane' or custom-house, travellers are strongly recommended to avoid carrying with them any articles that are not absolutely necessary. Cigars and tobacco are chiefly sought for by the custom-house officers. Six cigars and about an ounce of tobacco only are free of duty. Each cigar above six pays a duty of 10 c. Books and newspapers occasionally give rise to suspicion and may in certain cases be confiscated.

II. History and Statistics.

HISTORY. At the time of the conquest of Gaul by Julius Cæsar, the *Parisii* were a tribe settled on the banks of the *Sequana* or Seine, and their chief town was *Lutetia*, situated on the present island of *La Cité*.

The first event worthy of mention was the introduction of Christianity by St. Denis the Areopagite, who, according to tradition, suffered martyrdom on Montmartre about the year 250.

Constantinus Chlorus is said to have founded the Palais des Thermes (p. 147) between 292 and 306.

Julian resided at Lutetia in 360. The name of the town was then changed to Parisii, and political franchises were granted to it.

In the vicinity of Paris, Gratian was defeated and slain by Maximus in 383.

CLOVIS, son of Childeric, king of Tournay, finally expelled the Romans about the year 496, embraced Christianity, and became the founder of the *Merovingian* dynasty. He erected a church to St. Peter and St. Paul, which he subsequently dedicated to Ste. Geneviève who died in his reign. Few of the monarchs of this or the subsequent dynasty resided at Paris.

PEPIN, in 752, was the founder of the second or *Carlovin-gian* dynasty.

CHARLEMAGNE, 768.

LOUIS I. (*Le Débonnaire*), 814.

CHARLES II. (*Le Chauve*), 840. Paris sacked by the Normans, 857. — The subsequent monarchs neglected the city, and, when it was again attacked by the Normans in 885, left it to its own resources. This dynasty was therefore deposed, and the crown given to Count Odo, who had been instrumental in repelling the Normans. Under his descendant

HUGH CAPET, 987, the city rapidly increased and a palace, the present Palais de Justice, was begun.

ROBERT (*Le Pieux*), 996.

HENRI I., 1031. French crusades under Godfrey de Bouillon.

PHILIP I., 1060.

LOUIS VI. (*Le Gros*), 1108, founded a palace on the site of the Louvre.

LOUIS VII. (*Le Jeune*), 1137. His divorced wife, Eleanor of Guienne and Poitou, married Henry Plantagenet, afterwards Henry II. of England. Foundation-stone of Notre Dame laid by Pope Alexander III. 1163. *Suger*, abbot of St. Denis, the king's minister.

PHILIP II. (*Auguste*), 1180, considerably extended the city, and surrounded it with a wall and turrets. Third Crusade, 1189. The English, Flemish, and German troops defeated at *Bouvines*, 1214.

LOUIS VIII. (*Le Lion*), 1223.

LOUIS IX. (*St. Louis*), 1226. Crusades to Egypt and Tunis. Paris obtains various municipal privileges. The *University* founded by Robert Sorbon, 1250.

PHILIP III. (*Le Hardi*), 1270.

PHILIP IV. (*Le Bel*), 1285, founded several courts of justice. He caused the transfer of the papal residence to Avignon, and in 1307 abolished the order of Knights Templar.

LOUIS X. (*Le Hutin*), 1314.

PHILIP V. (*Le Long*), 1316.

CHARLES IV. (*Le Bel*), 1322, died without issue. The *House of Valois* succeeds.

PHILIP VI., 1328. War with England, 1338. Battle of *Crécy*, 1346.

JOHN II. (*Le Bon*), 1350; defeated and taken prisoner by the English at *Maupertuis*, 1356. Peace of *Bretigny*, 1360.

CHARLES V. (*Le Sage*), 1361, founded the Royal Library, the Bastille, and the Palais des Tournelles. The city extended and re-fortified. The English expelled by *Bertrand du Guesclin*.

CHARLES VI., 1380, became insane twelve years afterwards. The French defeated by Henry V. of England at *Azincourt*, 1415. Paris occupied by the English, 1421.

CHARLES VII., 1422. The siege of Orleans raised by *Joan of Arc*, 1429. The English expelled. Paris devastated by famine and plague.

LOUIS XI., 1461. Introduction of printing and establishment of post-office.

CHARLES VIII., 1483; conquered Naples, 1495.

LOUIS XII., '*Le père du peuple*', 1498, first king of the younger branch of the House of Valois, conquered Milan and (in alliance with the Spaniards) Naples. Having quarrelled with his Spanish allies, he was defeated by them on the *Garigliano* in 1503, on which occasion Bayard was present. The League of Cambrai formed for the purpose of expelling the Venetians from the mainland of Italy. The Venetians conquered at *Agnadello*, 1509. The French defeated at *Ravenna*, 1512.

FRANCIS I., 1515. The city was probably more considerably altered and improved in this than in any of the preceding reigns. Many new edifices were erected, churches repaired, and the fortifications extended. Palace of the Louvre and Hôtel de Ville begun. Wars with the Emperor Charles V.; Francis defeated and taken prisoner at *Pavia*, 1525.

HENRI II., 1547, husband of *Catherine de Médicis*, accidentally killed at a tournament (p. 62). Final expulsion of the English.

FRANCIS II., 1559, husband of *Mary Stuart* of Scotland.

CHARLES IX., 1560. The Tuileries erected. Massacre of St. Bartholomew, 24th August, 1572.

HENRI III., 1574, brother of his two predecessors, assassinated at St. Cloud by Jacques Clément, a Dominican friar.

HENRI IV., 1589, first monarch of the *House of Bourbon*, conquered the Roman Catholic League at *Arques* in 1589, and at *Ivry* in 1590, became a Roman Catholic in 1593, besieged and captured Paris in 1594. *Sully* his minister. Religious toleration granted by the Edict of Nantes. Henry divorced from Margaret of Valois in 1599, married Marie de Médicis the following year; assassinated by *Ravaillac* in 1610. The metropolis greatly embellished during this reign. The Pont Neuf completed, additions made to the Louvre and Tuileries.

LOUIS XIII., 1610, banished his mother Marie de Médicis, who died at Cologne in 1642. *Richelieu* his minister (d. 1642).

English fleet defeated at *Rhé*, 1627; *La Rochelle* taken from the Huguenots. The Palais Cardinal (now 'Royal') begun by Richelieu, and the Luxembourg by Marie de Médicis. New bridges, quays, and streets constructed. Jardin des Plantes laid out.

Louis XIV., 1643, under the regency of his mother, Anne of Austria. Ministers: Mazarin (d. 1661), Louvois (d. 1691), and Colbert (d. 1683). Generals: Turenne (d. 1675), Condé (d. 1686), Marshal Luxembourg (d. 1695).

War of the *Fronde* against the court and Mazarin. Condé defeated the Spaniards at *Rocroy*, 1643, and at *Lens* in Holland in 1645. Submission of the *Fronde*. Peace of the Pyrenees, 1659.

Louis married *Maria Theresa*, 1660. Part of Flanders conquered, 1667. Peace of Aix-la-Chapelle, 1668. — War with Holland, 1672. Peace of *Nymwegen*, 1678. Strasbourg occupied, 1681. Revocation of the Edict of Nantes, 1685. Devastation of the Palatinate. The French fleet defeated by the English at *La Hogue*, 1692. Peace of *Ryswyk*, 1697.

Spanish war of succession, 1701; the French frequently defeated by Marlborough and Prince Eugene. Peace of *Utrecht* and *Rastadt*, 1714.

During this reign upwards of eighty new streets and thirty-three churches were constructed. Hôtel des Invalides, Observatory, and the colonnade of the Louvre completed. Collège Mazarin, Gobelins, triumphal arches, etc. begun. Fortifications converted into boulevards.

Louis XV., 1715, under the regency of the Duke of Orleans. Polish and Austrian wars of succession. Seven years' war with England. Successes of Frederick the Great and Ferdinand Duke of Brunswick against the French; battles of *Rosbach*, *Crefeld*, *Minden*, etc.

The Pantheon, Ecole Militaire, Palais du Corps Législatif, Hôtel des Monnaies, and many other important buildings were erected during this reign. Jardin des Plantes extended.

Louis XVI., 1774.

1789. **Revolution.** Assembly of the *States General* at Versailles, 5th May. Formation of the *National Assembly*, 17th June. Storming of the Bastille, 14th July. Confiscation of ecclesiastical property, 2nd Nov.

1790. National fête in the Champ de Mars.

1791. The Emigration. The king and royal family escape from Paris, but are intercepted at Varennes, 20th June.

1792. War with Austria, 20th April. Storming of the Tuileries, 10th Aug. The king arrested, 13th Aug. The *National Convention* opened, and royalty abolished, 21st Sept. *Republic* proclaimed, 25th Sept.

1793. Louis XVI. beheaded, 20th Jan. Republican reckoning

of time introduced, 22nd Sept.†. Reign of Terror. The queen beheaded, 16th Oct. Worship of Reason introduced, 10th Nov. Loss of Belgium.

1794. Robespierre's fall and execution, 28th July. Jourdan's victory at *Fleurus*. Belgium reconquered.

1795. Conquest of Holland by Pichegru. Bonaparte commander of the troops of the Convention against the Royalists under Darnican, 3rd Oct. DIRECTORY established, 28th Oct.

1796. Bonaparte's successes in Italy (Milan, Arcole, Rivoli, Mantua, etc.).

1797. Peace of *Campo Formio*. Change in the Directory caused by the 'Revolution of 18th Fructidor', 4th Sept.

1798. Bonaparte in Egypt. Victory of the *Pyramids*, 21st July. Defeated by Nelson at the battle of the Nile, 1st Aug.

1799. Bonaparte invades Syria. Acre defended by Sir Sidney Smith. Victory of *Aboukir*, 25th July. Fall of the Directory, 9th Nov. Bonaparte First Consul, 25th Dec.

1800. Bonaparte's passage of the St. Bernard, 13th May. Victories at *Piacenza*, *Montebello*, and *Marengo*. Moreau victorious at *Hohenlinden*, 3rd Dec.

1801. Peace of Lunéville with Germany, 9th Feb.

1802. Peace of Amiens with England, 27th March.

1804. **Napoleon** Bonaparte proclaimed Emperor, 18th May; crowned by Pope Pius VII., 2nd Dec.

1805. Renewal of war with Austria. Battle of *Austerlitz*, 2nd Dec. Peace of *Pressburg*, 26th Dec.

1806. War with Prussia. Battles of *Jena* and *Auerstaedt*. Entry into Berlin, 27th Oct.

1807. War with Russia and Prussia. Battles of *Eylau* and *Friedland*. Treaty of *Tilsit*, 8th July.

1808. War in Spain.

1809. Conquest of *Saragossa*. Renewed war with Austria. Battle of *Eckmühl*. Vienna entered, 13th May. Battle of *Wagram*. Peace of Vienna, 14th Oct.

1810. Marriage of Napoleon with Marie Louise, daughter of Francis II. of Austria, 11th March.

1812. Renewed war with Russia. Battles of *Smolensk* and the *Moskova*. *Moscow* entered, 15th Sept. Retreat begun

† The year had 12 months: Vendémiaire (month of the *vendange*, or vintage) from 22nd Sept. to 21st Oct., Brumaire (*brume*, fog) 22nd Oct. to 20th Nov., Frimaire (*frimas*, hoar-frost) 21st Nov. to 20th Dec., were the three autumn-months; — Nivôse (*neige*, snow) 21st Dec. to 19th Jan., Pluviôse (*pluie*, rain) 20th Jan. to 18th Feb., Ventôse (*vent*, wind) 19th Feb. to 20th March, winter-months; — Germinal (*germe*, germ), 21st March to 19th April, Floréal (*fleur*, flower) 20th April to 19th May, Prairial (*prairie*, meadow) 20th May to 18th June, spring-months; — Messidor (*moisson*, harvest) 19th June to 18th July, Thermidor (*therme*, warmth) 19th July to 17th Aug., Fructidor (*fruit*, fruit) 19th Aug. to

19th Oct. Passage of the *Beresina*. — Wellington's victory at *Salamanca*.

1813. Battles of *Lützen*, *Dresden*, *Leipzig*, *Hanau*, etc.

1814. Battles of *Brienne*, *Montmirail*, *Laon*, *Arcis sur Aube*, and *Paris*. Entrance of the allies into Paris, 31st March. Abdication of the Emperor, 11th April. His departure for *Elba*, 4th May. First Treaty of Paris, 30th May.

The frightful scenes of devastation enacted during the Revolution, especially in 1793, were at least beneficial in sweeping away the overgrown conventual establishments, which occupied the best sites and one-third of the area of the city. Under the Directory the museum of the Louvre was begun. Vast improvements were effected under Napoleon; the mean buildings which formerly occupied the Place du Carrousel were demolished; the N. gallery between the Louvre and the Tuileries and the handsome Rue de Rivoli were begun; new streets, spacious markets, three bridges, several quays, canals, etc. constructed; numerous fountains and monuments erected; churches restored and embellished; the Bourse and other public edifices founded.

1814. **Restoration.** Louis XVIII. proclaimed King.

1815. Napoleon's return from *Elba*. Battles of *Ligny* and *Waterloo*. Second entrance of the allies into Paris, 7th July. Napoleon banished to St. Helena, where he died (5th May, 1821).

1823. Spanish campaign.

1824. CHARLES X.

1830. Conquest of *Algiers*. **Revolution** of July. Louis PHILIPPE elected King, 7th Aug.

1848. **Revolution** of February. **Republic.** Sanguinary conflicts in Paris, 23rd to 26th June. *Louis Napoleon* elected President.

1851. Dissolution of the *Assemblée Législative*, 2nd Dec.

Civic improvements progressed comparatively slowly under Louis XVIII. and Charles X. Under Louis Philippe they were resumed with fresh vigour. Many handsome new streets were opened, churches and public edifices completed, vast works undertaken for the drainage of the city, new bridges and quays constructed, gardens and squares laid out, etc., at an outlay exceeding 100 million francs.

1852. **Napoleon III.**, Emperor, elected by universal suffrage (*plébiscite*), 2nd Dec.

1854. War with Russia. Crimean campaign.

1859. War with Austria. Battle of Solferino. Peace of Villafranca.

16th Sept., summer months. — Each month had 30 days and consisted of 3 decads, weeks being abolished. At the close of the year there were 5 *jours complémentaires*, 17th Sept. to 21st. — The republican calendar was discontinued by a decree of 9th Sept., 1805.

1861. Mexican expedition.

1870. War with Prussia.

19th July. Declaration of war.

Battles of *Weissenburg* (4th Aug.), *Wörth* (6th Aug.), *Spichern* (6th Aug.), *Metz* (14th, 16th, and 18th Aug.), *Beaumont* (30th Aug.).

1st Sept. Battle of *Sedan*. Surrender of Napoleon III.

4th Sept. Proclamation of the **Republic**.

27th Sept. Capitulation of *Strasbourg*.

27th Oct. Capitulation of *Metz*.

2nd—4th Dec. Battles near *Orleans*.

1871. 19th Jan. Battle of *St. Quentin*.

28th Jan. Capitulation of *Paris*.

1st March. Entry of German troops into Paris.

18th March. **Communist Insurrection**.

2nd April. Second siege of Paris.

10th May. *Peace of Frankfurt*.

25th May. Paris occupied by the Government troops.

No city in the world has ever witnessed such gigantic improvements as Paris under the last régime. Dense masses of houses and numbers of tortuous streets were replaced by broad boulevards, spacious squares, and palatial edifices. Public works of colossal magnitude were undertaken, whilst those begun in former reigns were brought to a successful completion. Embellishments on the most extensive scale were effected in the public parks and gardens, and, what is of incalculable importance, the city was thoroughly well drained, lighted, paved, and supplied with water. Paris still reaps the benefit of many of these Napoleonic improvements, but it need hardly be said, that the irreparable losses it has recently sustained have deprived it of much of its former attractiveness.

Population. According to the last census (Jan., 1873) Paris contained 1,851,792 (665,000 in 1788) souls, exclusive of Foreign residents. The Germans settled at Paris (80,000) and in other parts of France were expelled in 1870 after the first calamities of the French armies, in violation of the principles of international law. About one-third of the births are illegitimate. The number of Protestants is estimated at 62,000, Jews 20,000, dissentient 30,000, the remainder being Roman Catholics.

Extent. The circumference of Paris is upwards of 21 miles; its area about 25 sq. miles. The Boulevard de Sébastopol, the longest street, is about 2 M. in length.

Revenues. The budget of the city of Paris for 1874 amounts to 226,650,721 fr., the expenditure being equal to the receipts. The following items deserve mention. For educational purposes 9,765,000 fr.; maintenance of the poor 15,039,000 fr.; promenades and works of art 7,145,000 fr.; lighting of streets 5,053,000 fr. Paris.

at present contains 640 primary schools, 520 of which are conducted by lay and 120 by ecclesiastical superintendents. The total number of pupils is about 200,000. The inner boulevards, forming one of the most frequented thoroughfares in Paris, are daily traversed by 24,099 horses, and 32,052 daily pass through the former Barrière de l'Etoile, leading to the Bois de Boulogne. Since 1859 the water-conduits have been extended by upwards of 40 M., the drains by 25 M. (total length upwards of 250 M.). The annual interest of the municipal debt and sinking fund is at present (1874) 78,236,654 fr. ; the expenses of the Préfecture de Police 19,859,000 fr.

III. Weights and Measures.

(In use since 1799.)

The English values of the French weights and measures are given approximately.

Millier = 1000 kilogrammes = 19 cwt. 2 qrs. 22 lbs. 6 oz.

Kilogramme, unit of weight, = $2\frac{1}{5}$ lbs. avoirdupois = $27\frac{1}{10}$ lbs. troy.

Quintal = 10 myriagrammes = 100 kilogrammes = 220 lbs.

Hectogramme ($\frac{1}{10}$ kilogramme) = 10 décagrammes = 100 gr.

= 1000 décigrammes. (100 grammes = $3\frac{1}{5}$ oz.; 10 gr.

= $\frac{1}{3}$ oz.; $7\frac{1}{2}$ gr. = $\frac{1}{4}$ oz.)

Myriamètre = 10,000 mètres = $6\frac{1}{5}$ Engl. miles.

Kilomètre = 1000 mètres = 5 furlongs.

Hectomètre = 10 décamètres = 100 mètres.

Mètre, the unit of length, the ten-millionth part of the spherical distance from the equator to the pole = 3,0784

(about $3\frac{1}{13}$) Paris feet = 3,281 Engl. feet = 1 yd. $3\frac{1}{3}$ in.

Décimètre ($\frac{1}{10}$ mètre) = 10 centimètres = 100 millimètres.

Hectare (square hectomètre) = 100 ares = 10,000 sq. mètres = $2\frac{1}{2}$ acres.

Are (square décamètre) = 100 sq. mètres.

Déciare = $\frac{1}{10}$ are = 10 sq. mètres.

Centiare = $\frac{1}{100}$ are = 1 sq. mètre.

Hectolitre = $\frac{1}{10}$ cube mètre = 100 litres = 22 gallons.

Décalitre = $\frac{1}{100}$ cubd mètre = 10 littres = $2\frac{1}{5}$ gals.

Litre, unit of capacity, = $1\frac{3}{4}$ pint; 8 litres = 7 quarts.

stations, to which a few only of the hotels send their own vehicles. Fare 30—40 c., luggage 20—30 c. more. The traveller's taste for light literature may be gratified by a purchase at the book-stalls at the stations. The principal newspapers are sold at 5—10 c. more here than in the town.

HOTELS of the highest class and fitted up with every modern comfort are found in such towns only as Havre, Rouen, Dieppe, and Tours, where the influx of visitors is very great. In other places the inns generally retain their primitive provincial characteristics, which, were it not for their frequent want of cleanliness, might prove rather an attraction than otherwise. Usual charges at houses of the latter description: R. 2 fr., L. 25—50 c., A. 50 c. As a rule the table d'hôte dinner (3—4 fr.) at 5. 30 or 6 o'clock is recommended, as a tolerable repast is not easily procured at other places or hours. The déjeuner (1½—2 fr.) at 10 or 11 o'clock will generally be regarded as superfluous by the English traveller, especially as it occupies a considerable time during the best part of the day. A slight luncheon at a café, which may be partaken of at any hour, thus leaving the traveller entire master of his time, will be found far more convenient and expeditious. In southern districts, as on the Loire, wine is usually included in the charge for dinner. In Normandy a kind of cider is frequently drunk in addition to, or as a substitute for wine. The usual fee for attendance at hotels is 1 fr. per day, if no charge is made in the bill; if service is charged, 50 c. a day in addition is generally expected. At the cafés also the waiters expect a trifling gratuity, but the obnoxious system is not carried to such an extent as in the metropolis.

The CHURCHES, especially the more important, are open the whole day; but, as divine service is usually performed in the morning and evening, the traveller will find the middle of day or afternoon the most favourable time for visiting them. The attendance of the sacristan, or 'Suisse', is seldom necessary; the usual gratuity is ½ fr., unless the contrary is stated in the following pages.

Considerable English communities are resident in many of the towns mentioned in the Handbook, and opportunities of attending English churches are frequent (e. g. at Calais, Boulogne, Dieppe, Havre, Rouen, etc.).

The MUSEUMS are generally open to the public on Sundays and Thursdays from 12 to 4 o'clock, when they are often crowded. Visitors may always obtain access at other times for a gratuity (1 fr.). Catalogues may be borrowed from the concierge.

PARIS.

PRELIMINARY INFORMATION.

I. ARRIVAL IN PARIS.

The traveller with little luggage is of course the most independent. Small portmanteaus or travelling-bags carried by the owner himself are rarely opened by the officials of the *Octroi* (municipal tax on bread, meat, etc.); but larger trunks or boxes are sometimes examined. Travellers with through tickets from England, Belgium, and Germany, whose luggage is booked to Paris direct, usually undergo the custom-house (*Douane*) examination at Paris instead of at the frontier. This formality occupies 15—20 min.

As soon as the traveller is released from the *Douane*, he should secure the services of a porter (*facteur*, 15—20 c.), and direct his luggage to be taken to the nearest fiacre (fares, see p. 21). Or, better still, lest there should be a scarcity of cabs, he may engage one immediately on his arrival, telling the driver to wait for the luggage (*'restez pour attendre les bagages'*), and receiving from him his printed number, and then proceed to superintend the examination of luggage. In this case 25 c. must be paid in addition to the fare for the first $\frac{1}{4}$ hr., after which the fare per hour is charged. If the traveller is doubtful of obtaining accommodation at the hotel he has selected, he had better at once engage his fiacre *à l'heure*.

The *Omnibuses* are not recommended to the traveller with luggage, unless they actually pass the door of the house where he intends to alight (fare 30 c., from midnight till 6 a. m. 60 c., luggage 30—50 c., comp. p. 21).

The *Omnibus de Famille* is a comfortable and comparatively inexpensive conveyance for families or large parties. These vehicles generally belong to the hotel-keepers, from whom they must be ordered by letter, stating by what train the party may be expected. Or application may be made to the *Chef de Gare* †.

† A Monsieur le Chef de Gare de la Station à Paris.

Monsieur, je vous prie d'avoir bien l'obligeance de me faire venir au train de . . heures un omnibus de famille de . . places.

Veuillez bien, Monsieur, excuser mon importunité et recevoir à l'avance mes remerciements et l'assurance de ma haute considération.

From the stations du Nord, de l'Est, and de l'Ouest the charge is 5 fr. for an omnibus for 7 pers., and 8 fr. for 14 pers., about 2 cwt. of luggage being allowed for the party. From the stations de Lyon and d'Orléans the charge amounts to about 1 fr. for each person.

Travellers arriving late at night had better engage a porter (*facteur*) and proceed on foot to the nearest hotel. Near the *Station du Nord* may be mentioned the *Hôtel Cailleux* (R. 3—4 fr.), and the *Grand Hôtel du Chemin de Fer du Nord*, both in the Place Roubaix (Plan, red, 10), opposite the station; and the *Hôtel de St. Quentin*, Rue St. Quentin 27. These hotels are also restaurants. — Near the *Strasbourg Station* (de l'Est) may be mentioned: In the Rue de Metz (on that side of the station where trains arrive), the *Grand Hôtet de St. Laurent*, No. 4; *Hôtet de la Gare*, No. 2; *Hôtel de Bâle*, No. 6. In the Rue de Strasbourg (reached by passing the front of the station): *Hôtel de France et d'Allemagne*, No. 1; *Ville de New York*, No. 5; *Hôtet du Chemin de Fer*, No. 11. In the Rue d'Alsace (on that side of the station from which the trains start): *Hôtet de Lorraine*, No. 3; *Hôtel des Ardennes*, No. 7. In the Boulevard de Strasbourg, opposite the station: *Grand Hôtel de Strasbourg*, No. 78; *Hôtel de Mulhouse*, No. 87; *Hôtel de Paris*, No. 72 (R. 2—4 fr., L. and A. 1 fr.); *Hôtel de l'Europe*, No. 74 (R. and A. 2—3 fr.). — Near the *Station de l'Ouest (Rive Droite)*, or *Gare St. Lazare* (Ligne de Normandie): *Hôtels de Londres* and *de New York*, opposite the station; *Anglo-Américain*, Rue St. Lazare, No. 113 (opposite the station); *d'Angleterre*, Rue St. Lazare 118; *de Mayence*, Rue d'Amsterdam (to the l. on arriving), No. 20; *de Dieppe*, No. 22, and *de Rome*, No. 15, in the same street (R. 3—4 fr.). — The *Station de l'Ouest (Rive Gauche)*, or *Gare Montparnasse* (Ligne de Bretagne), and the *Gare de Lyon*, being situated at a distance from the centre of the town, the hotels near them are unpretending. The best near the Gare Montparnasse are the *Grand Hôtel de France et de Bretagne*, on the side from which trains depart (R. 3—4, L. and A. 1 fr.), and the *Hôtel de la Marine et des Colonies*, on the side where trains arrive. Near the Gare de Lyon is the *Hôtel Jutes César*, Avenue Lacuée 48, at the corner of the Rue de Lyon, which lies opposite the station. — Travellers arriving by the *Ligne d'Orléans* had better sleep at the last named hotel, which is not far off, there being none worthy of mention near the Orleans station.

In order to save time, the traveller should, if possible, before starting from home write the applications for permission to visit objects of interest not shown to the general public, leaving them open, however, as sealed letters are liable to seizure at the custom-house. Suitable forms, where necessary, will be found in the Handbook.

To ensure civility from servants, officials, and others, the trav-

eller in France should accustom himself to the inevitable '*s'il vous plaît*', when ordering refreshments at a café or restaurant, or making any request. Thus '*le cordon, s'il vous plaît*' is the expression used in requesting the concierge to open the house-door. It is customary to address persons of even humble station as '*Monsieur*', '*Madame*', or '*Mademoiselle*'.

The *Sergents de Ville*, or *Gardiens de la Paix*, who are to be met with in every street and public resort, are always ready to give information when civilly questioned. The Parisian police are so efficient and well-organised, that street-robberies are less frequent in Paris than in most other large towns. Beware, however, of pickpockets, who are as adroit as the police are vigilant, and are particularly apt to victimise strangers.

The Parisian directory, familiarly known as *Bottin*, which may be consulted at the principal hotels and cafés, will often be found useful by those who make a prolonged stay at Paris.

2. HOTELS.

During the Exhibition of 1867 hotel-charges at Paris were considerably raised, and though afterwards somewhat reduced, they have again risen since the disasters of 1871. The average charges of the last few years are stated in the Handbook. As a rule, '*vin ordinaire*' is included in the charge for breakfast and dinner. Enquiry as to prices should be made beforehand, when a prolonged stay is contemplated. In this case the bill should be obtained every two or three days, in order that errors, whether accidental or designed, may be detected. When the traveller intends to start in the morning, he had better pay, or at least examine, his bill over night, as overcharges are apt to escape detection in the hurry and confusion of departure.

Attendance is always an item in the hotel-bill, but it is usual to give the head-waiter and the concierge a fee of 1—2 fr. each per week, and the under-waiter by whom the traveller has been served, about 2 fr. When, as is often the case at the *maisons meublées*, the payment for service is discretionary, a sum at the rate of $\frac{1}{2}$ —1 fr. per day should be distributed among the servants at the end of the traveller's stay, besides which an additional gratuity may occasionally be given to ensure civility.

Articles of Value should never be kept in the drawers or cupboards at hotels. The traveller's own trunk is probably safer; but it is better to entrust them to the landlord, from whom a receipt should be required, or to send them to a banker.

Right Bank of the Seine. The largest hotels at Paris, and perhaps in Europe, are the two following: ***GRAND HÔTEL DU LOUVRE**, situated between the Louvre and Palais Royal (Plan. white, 7), a huge, palatial edifice, the building and furnishing of which cost upwards of 500 000*l.*; it contains about 700 rooms, and

300 persons frequently dine at the table d'hôte: R. from 3 fr., L. and A. 2, coffee 1½, déjeuner 3½, D. 6 fr. — The*GRAND HÔTEL, in the Boulevard des Capucines, nearly opposite the Rue de la Paix (Plan, red, 5), contains 70 handsomely furnished saloons and upwards of 600 bedrooms, 5 dining-halls, a telegraph-office, baths, billiard-rooms, a smoking-room, reading-room, etc.: R. and A. 5 fr. and upwards, déj. 4, D. 7, pension 20, 25, or 30 fr. per day. — Both these hotels are replete with every comfort, and travellers are sure to find accommodation at either of them, at any hour of the day or night; but many will prefer the smaller, quieter, and less expensive houses, especially when ladies and children are of the party.

Of the numerous other hotels, a few of the best-situated and most respectable only need be enumerated.†

In the *Rue de Rivoli*: HÔTEL DE LA PLACE DU PALAIS ROYAL (formerly *Trois Empereurs*), opposite the Hôtel du Louvre, No. 170, D. at 6 p. m. 4 fr.; DU PAVILLON ROHAN, No. 172; *DU JARDIN DES TUILERIES, 206; *STE. MARIE, 83. — The five following, opposite the garden of the Tuileries, are much frequented by English travellers, and are expensive: *MEURICE, 228; *WINDSOR, 226; BRIGHTON, 218; WAGRAM, 208; RIVOLI, 202.

In the *Place Vendôme* (Pl., red, 5): *BRISTOL, Nos. 3 & 5; *DU RHIN, Nos. 4 & 6, D. excl. wine 3½ fr., R. 3 fr. and upwards; VENDÔME, No. 1.

In the *Champs Elysées*, at some distance from the principal attractions: MEYERBEER, Rue Montaigne 2, in the Cirque des Champs Elysées, good restaurant on the ground-floor; DE DOUVRES, Rue Montaigne 14 bis.

In the *Rue St. Honoré* (Pl., red, 5, and white, 5): ST. JAMES, opposite the Tuileries, No. 211; DE LILLE ET D'ALBION, 223; DE FRANCE ET DE BATH, 239; CHOISEUL, 241; DE NORMANDIE, 256; DES TUILERIES, 147. Less pretending: DE TUNIS, 179; DELORME, 177; DU PASSAGE D'ATHÈNES, 178; DE NAPLES (maison meublée), 176. Near the Rue St. Honoré: HÔTEL DU DANUBE, Rue Richepance 11 (Pl., red, 5).

In the *Rue Boissy d'Anglas*, leading out of the Place de la Concorde: HÔTEL VOUILLEMONT, No. 15.

In the *Rue Castiglione*, a handsome street leading from the Place Vendôme (Pl., red, 5) to the Rue de Rivoli: WALTER, No. 4; DE LONDRES, 5; DE LIVERPOOL, 11; CASTIGLIONE, 12. All good, and much patronised by English and American travellers.

In the *Rue de la Paix*, the street connecting the Place Vendôme

† Observe that in the streets at right angles to the Seine the numbers of the houses begin from the river; in those parallel to the river, the numbers begin at the east end. In both cases the even numbers are on the right, the uneven on the left.

with the Boulevards: *MIRABEAU, No. 8, D. 5 fr.; WESTMINSTER, 11 & 13; HOLLANDE, 20; ILES BRITANNIQUES, 22; SPLENDIDE HÔTEL, 24, facing the Place de l'Opéra. These are also good and expensive.

In the *Rue Neuve St. Augustin*, leading out of the Rue de la Paix, near the Boulevard des Capucines: DE L'EMPIRE, 57; DE L'ORIENT, 48; DE L'AMIRAUTÉ, 55; CHATHAM, 67. Good hotels, and less expensive than the above.

In the *Rue Neuve des Capucines*, between the boulevard of that name and the Rue de la Paix: *DE CALAIS, No. 5, R. 3—10, L. and A. 1½, D. (if ordered) 4 fr.

In the *Rue Neuve des Petits Champs*, the prolongation of the last: TROIS PRINCES, No. 78, unpretending, conveniently situated.

In the *Boulevard des Capucines*, opposite the 'Grand Hôtel', two large *Maisons Meublées*, Nos. 25 and 29. Then, HÔTEL DE L'OPÉRA, No. 5, opposite the new opera-house; DES CAPUCINES, No. 37, R. from 4, L. and A. 1¾, D. 5 fr.

In the *Place and Boulevard de la Madeleine* (Pl., red, 5): HÔTEL DU PARLEMENT, No. 18, admirably situated, R. 3—5, L. and A. 1¾, déj. 4, D. 5 fr.

In the direction of the Opera, *Rue Caumartin*: GRANDE BRETAGNE, 14; DE ST. PETERSBOURG, 35. — *Rue Scribe* 13: DE L'ATHÉNÉE, R. 4—25, L. and A. 2½ fr. — *Boulevard Haussmann* 44: DE CANTERBURY.

Rue d'Antin 8, to the S. of the Boul. des Capucines, and E. of the Rue de la Paix: *DEUX MONDES, an old established hotel, R. 4—6, L. and A. 2, D. 5 fr.

Rue de la Michodière 9, near the last: *DE GAND ET DE GERMANIE, R. and A. 2½, D. 3½ fr.

The hotels at the back of the Opéra-Comique, in the Rue Favart, Place Boieldieu, etc. are conveniently situated and more reasonable than those in the boulevards.

Rue Marivaux des Italiens: DE RICHELIEU, No. 9, R. 3 fr.; FAVART, No. 5. — *Rue de Grammont*: DE PÉRIGORD, No. 2, R. 4, D. 4 fr.; DE MANCHESTER, No. 1.

Boulevard des Italiens (Pl., red, 7) 33, and *Rue du Helder* 6: *HÔTEL DE BADE, R. 4—6, L. and A. 2, D. 6 fr.

Rue du Helder: DU HELDER, No. 9, R. from 4, L. and A. 1¾ fr.; *RICHEMOND, No. 11; DU TIBRE, No. 8, moderate.

Rue Tailbout, adjoining the last. Nos. 4 and 6: *D'ESPAGNE ET DE HONGRIE.

In the *Rue Laffitte* (Pl., red, 7), leading to the Boulevard des Italiens: *HÔTEL BYRON, No. 20, R. from 3, L. and A. 1½, D. 5 fr.; *LAFFITTE, No. 40, R. from 4, D. 4 fr.; *DU BRÉSIL, No. 16, R. from 2, L. and A. 1 fr.; DE DUNKERQUE ET FOLKESTONE, No. 32; DE FRANCE, No. 33; DREYFUSS, 26; MECKLEMBOURG, 38.

In the *Rue le Peletier*, parallel to the *Rue Laffitte*: DE L'EUROPE, 5; VICTORIA, 7, R. from 3, L. and A. 1, déj. 3½, D. 4 fr.; DE NELSON, 13; LE PELETIER, 1.

Rue Drouot, 1, near the *Boulevard des Italiens*: *DE RUSSIE, R. and L. 4—5, A. 1, D. 5 fr.

In the *Rue Lafayette* (Pl., red, 7): D'ANGLETERRE ET DES ANTILLES, 60; D'ESPAGNE ET D'AMÉRIQUE, 56; DU SQUARE MONTHOLON, 13; SUISSE, 5. — *Rue Lamartine*, No. 5, a street leading out of the *Square Montholon*, is a 'maison meublée'.

Rue de Châteaudun, 31, a street farther N.: DE CHÂTEAUDUN, at the corner of the *Rue St. Georges*.

In the *Rue Richelieu* (Pl. red 7, white 7), to the S. of the *Boul. des Italiens* and the *Boul. Montmartre*: DE CASTILLE, 101, with view of the boulevards; D'ORLÉANS, 17; DE MALTE, 63, R. 3—5, L. and A. 1, D. 3½ fr.; DE VALOIS, 69; *DE STRASBOURG, 50, R. from 2½, L. and A. 1 fr.; DES HAUTES ALPES, 12, not far from the *Théâtre Français*.

Place Louvois (adjoining the *Rue Richelieu*), *Rue Lulli* 3, near the *Bibliothèque Nationale*: HÔTEL LOUVOIS, quiet, R. from 4, A. ¾, D. 4 fr.

Rue Vivienne, 3 (Pl., red, 7), parallel to the *Rue Richelieu*: *DES ETRANGERS, R. from 3, L. and A. 1¾ fr.

Place de la Bourse, 36: HÔTEL DE NICE, moderate.

Rue Notre-Dame des Victoires, adjoining the last named *Place*: DE LA BOURSE ET DES AMBASSADEURS.

In the *Rue Croix des Petits Champs*, to the S. of the last (Pl. white, 7): DE LA MARINE FRANÇAISE, 48; *DU LEVANT, 27, R. from 3 fr., L. 60 c.; DE L'UNIVERS ET DE PORTUGAL, 10; DU GLOBE, 4; DU RHIN, 19.

Between this last street and the *Rue St. Honoré*, the *Halles Centrales*, the *Rue*, and the *Boulevard Montmartre*, there are numerous small hotels of the second and third class, conveniently situated near the principal sights, and inexpensive. *Rue Rousseau*: DU RHÔNE, 5; DE LA MARTINIQUE, 15; DE ROUEN, 21; DES EMPEREURS, 20; DE FRANCE ET DE TURQUIE, 34. — *Rue du Bouloi*, 11: DES EMPIRES, R. from 2½, L. and A. 2¼, D. 3½ fr. — *Rue Coquillière*, 21: *HÔTEL COQUILLÈRE. — *Rue Coq Héron*, 3, at the back of the post-office: DU COQ HÉRON, R. from 2, déj. 2½, D. 3 fr. — *Rue Feydeau*, on the other side of the *Bourse*, not far from the *Boulevard*: DES ETRANGERS FEYDEAU, 3; *DES GAULES ET D'ORIENT, 17. — *Rue d'Argout*, 47: DE NANTES, R. 3, D. 3 fr. — *Rue du Mail*: *DE BRUXELLES, R. from 2½, L. and A. 1¼, déj. 2½, D. 3 fr.

Rue Montmartre, 132, near the *Bourse*: *HÔTEL DE FRANCE ET DE CHAMPAGNE.

Boulevard Montmartre (Pl., red, 7): DORÉ, 3, with fine view, R.

from 3, L. and A. $1\frac{3}{4}$, D. 5 fr. ; DE LA TERRASSE JOUFFROY, above the Passage Jouffroy, similar charges.

Boulevard Poissonnière: *BEAU-SÉJOUR, 30, with beautiful view, R. 3—20, L. and A. $1\frac{3}{4}$ fr. ; ST. PHAR, 32 ; ROUGEMONT, at the corner of the street of that name.

In the *Cité Bergère*, to the N. of the last named boulevard: DE LA HAUTE VIENNE, 8 ; DE FRANCE, 2 bis. — *Rue Bergère*: *BERGÈRE, 30, 32, 34, R. from 3, L. and A. $1\frac{1}{2}$, D. 4 fr. ; DU TEMPS, 27 ; DE MADRID ET DU GAULOIS, 37.

In the *Rue de Trévise* (Pl., red, 7), leading out of the last: *DE COLOGNE, 10 and 12, R. 2—6, D. 4 fr. ; *DE LA HAVANE, 44, R. 2—5 fr.

In the *Rue du Conservatoire*, parallel to the last: DE BAVIÈRE, 17, R. from 3, D. $4\frac{1}{2}$ fr. ; *DE LYON ET DE BERLIN, 7.

To the N. of the Boul. Bonne Nouvelle (Pl. red, 7), *Rue Mazagran*, 12: DE NICE ET DE SAVOIE. — Farther N., *Rue de l'Ecliquier*, 36: DU PAVILLON, at the corner of the Rue d'Hauteville, R. 2—6, L. and A. $1\frac{1}{4}$, good D. 4 fr. — *Rue d'Enghien*, 2, and *Rue du Faubourg St. Denis*, 47: DU LION D'ARGENT. — *Passage Violet*, between the Rues du Faubourg Poissonnière and d'Hauteville: *VIOLET, R. 2—6, L. and A. $1\frac{1}{2}$, D. 4 fr. — *Rue des Petites Ecuries*, 57, parallel to the Passage Violet: DE FRANCE ET D'ALLEMAGNE.

Rue St. Denis, 247, to the S. of the Boul. Bonne Nouvelle: *HÔTEL DE ROUEN, a good commercial house.

The hotels in this part of the town, in the Rue St. Denis, Boul. de Sébastopol, Boul. de Strasbourg, etc., are somewhat distant from the principal sights, but well situated for business purposes. *Rue du Croissant*, 10: *HÔTEL DE MARS, near the Rue Montmartre, an old established house. — *Rue du Caire*, 4: DE FRANCE, near the Square des Arts et Métiers, commercial, R. from $2\frac{1}{2}$ fr., good restaurant. — *Rue Salomon de Caus*, 6: HÔTEL DU SQUARE DES ARTS ET MÉTIERS and VAUBAN, opposite the Théâtre de la Gaîté. — *Boulevard de Sébastopol*, 112: DE FRANCE ET D'ALGÉRIE. — *Boulevard de Strasbourg*, 10: DE SÉBASTOPOL. — Others in this neighbourhood, see p. 2. — *Boulevard Voltaire*, 50: HÔTEL INTERNATIONAL, at the corner of the Boul. du Temple (Pl., white, 9), not badly situated.

Private Apartments, quiet, and suitable for a prolonged stay: *Briquet*, Avenue des Champs Elysées 67 and 69 ; *Vanstienne*, Rue des Petits-Hôtels 12, not far from the Strasbourg Station ; *Hôtel des Provinces*, Rue Geoffroy-Marie 2, Faubourg Montmartre.

Left Bank of the Seine. The hotels on the S. side of the river, being at a considerable distance from the Palais Royal and the Boulevards, are not so conveniently situated for sight-seeing as those on the N. side, but are in some respects preferable if a prolonged stay is contemplated.

Quai Voltaire, 19 (Pl., white, 5), opposite the Tuileries: HÔTEL VOLTAIRE, not far from the Palais Royal, R. from 3, L. and A. 1 fr. — Farther from the Seine, *Rue de Lille*, 26: DES AMBASSA-

DEURS. — *Rue de l'Université*: DES MINISTRES, 32; DE L'UNIVERSITÉ, 22. — *Rue des Saints Pères*, 55: DES SAINTS PÈRES, R. 2½—3, L. and A. 1, déj. 2½, D. 3 fr. — *Rue Bonaparte*, 3 (Pl., white, 6): DE LONDRES, near the Ecole des Beaux-Arts, patronised by scientific men making a prolonged stay. — *Rue de Tournon*, 7, the street ascending towards the Palais du Luxembourg: DU SÉNAT.

In the *Boulevard St. Michel*: D'HARCOURT, No. 3, R. from 4 fr.; DE CLUNY, No. 18, R. from 3, L. and A. 1, déj. 2, D. 2½ r.; PRIN CIPAUTÉS-UNIES, 6; DE SUEZ, 31.

Hôtels Garnis, inexpensive and tolerably comfortable: DE FRANCE, Rue de Beaune, 5; DE LORRAINE, Rue de Beaune, 7 (Pl., white, 5); DE BÉARN, Rue de Lille, 38.

Maisons Meublées, Boulevard St. Michel, Nos. 14, 18, 21, 41, 43, and Rue Bonaparte 27, where furnished apartments may be procured for 25—60 fr. per month.

Hôtels Garnis in the Quartier Latin, suitable for the traveller of moderate requirements: *HÔTEL CORNEILLE, Rue Corneille 5, R. 2—3½ fr. per day, 30—60 fr. per month. — HÔTEL DES ÉTRANGERS, Rue Racine 2, R. 2—4 fr. per day, 30—60 fr. per month; opposite to it, St. VALÉRY, similar charges; both of these houses are partly in the Boulevard St. Michel, and pleasantly situated. — St. PIERRE, Rue de l'École de Médecine, No. 4, R. 25—50 fr. per month, table d'hôte at 5½ and 6½ p. m., B. and D. excl. wine 65—70 fr. per month. — Single rooms at moderate rents are nowhere procured so easily as in the Quartier Latin, where lodgings are let in almost every house. The quietest parts of the Quartier are near the Luxembourg, opposite the garden, and in the Rue Vaugirard.

Between Notre Dame and the Jardin des Plantes, *Quai de la Tournelle*, 15 (Pl., white, 10): HÔTEL DE LA TOUR D'ARGENT, small, but clean and comfortable (R. 2 fr.). Opposite this hotel is the *Ecole de Natation de l'île St. Louis*, where the water of the Seine is much purer than in the baths farther down the river.

3. RESTAURANTS.

Paris is indisputably the cradle of high culinary art. As the ordinary tables d'hôte convey but a feeble idea of the perfection to which this art is carried, the 'chefs d'œuvre' must be sought for in the first-class restaurants, where, however, the connoisseur must be prepared to pay 10—20 fr. for his dinner, exclusive of wine.

A few of the best restaurants, especially those in the most frequented situations (Palais Royal, Boulevards, etc.) are here enumerated. The charges are stated approximately, but they have still an upward tendency owing to the enormous rents paid for some of these establishments, while the prices of many of the necessities of life have risen in consequence of the increased taxation since the war of 1870—71.

At the large restaurants the portions are generally so ample, that one portion suffices for two persons, or two portions for three. The visitor should therefore avoid dining alone. It is even allowable to order one portion for three persons. At the best restaurants ladies may with perfect propriety be of the party.

At the less fashionably situated restaurants (p. 14) the viands are often as good as at those in the Palais Royal and the boulevards, but less expensive.

The Bill of Fare often consists of a book of many pages, bound in morocco or velvet. At the large restaurants whatever dish is selected, it is sure to be found unexceptionable of its kind, but at the smaller restaurants it is not prudent to order any dish not mentioned in the '*carte du jour*'. The following list comprises the names of the commonest dishes. The triumphs of Parisian culinary skill consist in the different modes of dressing fish and filet de bœuf, and in the preparation of fricandeaus, mayonnaises, and sauces, an enumeration of which would perplex rather than assist the traveller.

Huîtres, oysters, $1\frac{1}{2}$ — $2\frac{1}{2}$ fr. per doz.

Potage à la Julienne, soup containing finely cut vegetables.

Potage à la purée aux croûtons, a kind of pea-soup with dice of toasted bread.

Cornichons, pickled cucumbers.

Oseille, sorrel, very popular in Paris.

Pommes, potatoes (it is not customary to add *de terre*).

Pommes sautées, potatoes stewed in butter.

Pommes à la maître d'hôtel, potatoes with parsley and butter.

Purée de pommes, mashed potatoes.

Petits pois, green peas (*au sucre* or *au beurre*).

Haricots verts, green beans.

Haricots blancs, white beans, a standard dish among the French middle classes.

Flageolets, a superior kind of white beans.

Canard aux navets, roasted duck with turnips, a popular dish.

Pieds de cochon à la Sainte Ménéhould, pig's pettitoes seasoned, a favourite dish, often exposed to view in shop-windows.

Beefsteak bien cuit, beefsteak well-done, *saignant* underdone.

Filet de Boeuf, a favourite French dish.

Châteaubriand, a kind of beefsteak, but thicker.

Fricandeau, larded veal-cutlet.

Gigot, leg of mutton.

Foie de veau, calves' liver.

Rognons, kidneys.

Poulet, chicken. *Un quart de poulet*, enough for one person.

Filets de chevreuil, roasted venison.

Perdrix, partridge; *aux choux*, with cabbage and sausages.

Perdreaux, young partridges.

Sole au gratin, fried sole.

Turbot, turbot. *Barbu*, a kind of plaice.

Raie, roach. *Maquereau*, mackerel. *Moules*, mussels.

Omelettes of different kinds, *aux confitures*, *aux fines herbes*, *au fromage*, *au rhum*, *aux rognons*, etc.

Beignet de pommes, apple-fritters.

Meringues, cream-tarts.

Caraffe frappée, caraffe of iced water.

Vin frappé, wine in ice.

Fromage Suisse is a kind of cream-cheese; *Fromage de Brie* and *Gruyère* are also popular; *Camembert* and *Roquefort* are most esteemed in winter.

If the diner partakes of the 'hors d'œuvre' presented to him between the courses, consisting of radishes, butter, prawns (*crevettes*), etc., his bill will swell into proportions for which he is probably not prepared.

Wine. The ordinary red table-wine is usually drunk mixed with water, or aerated water, of which a 'siphon', or a 'demi-siphon' may be ordered, and this precaution is particularly recommended in the inferior restaurants. A whole bottle is often placed on the table for each person, unless half a bottle only is expressly ordered.

The finer wines principally in vogue are: — Red Bordeaux: *St. Emilion* and *St. Julien* (3—4 fr.), *Château Larose*, *Ch. Latour*, and *Ch. Lafitte* (6—8 fr.). White Bordeaux: *Haute Sauterne* (3—4 fr.). — Red Burgundy: *Beaune* (2½—4 fr.), *Pomard*, *Volnay*, *Nuits* (4—5 fr.), *Romanée*, and *Chambertin* (5—8 fr.). White Burgundy: *Montrachet* (4 fr.) and *Hermitage* (6 fr.).

Hours. The Parisian's first breakfast generally consists of a cup of coffee and a roll at an early hour. The second breakfast, or *Déjeuner à la Fourchette* is a substantial meal, resembling dinner, and is served at the restaurants between 10.30 and 1.30 o'clock. The Parisian dinner-hour is between 5 and 8 o'clock. The principal restaurants are generally crowded between 6 and 7; strangers will therefore find it pleasanter to dine between 5 and 6.

'*Garçon, l'addition, s'il vous plaît!*' 'Waiter, the bill!' The waiter then brings the account from the '*dame de comptoir*', and on receiving payment expects a fee of 5 or 6 sous (4—5 in the inferior restaurants). The attention shown to regular frequenters of a restaurant mainly depends on the fees which the waiters receive from them. — The principal restaurants also have their private dining-rooms, or *Cabinets Particuliers*, the charges for which are generally high. — Travellers may generally dine at one of the hotel *Tables d'Hôte* at 5 or 6 p. m. without being resident in the house, but in some cases previous notice is required.

The '*Dîners à Prix-fixe*' resemble the *tables d'hôte* in being a complete repast at a fixed charge, which varies from 1 to 5 fr.

in accordance with the number and quality of the dishes; but the diner is at liberty to come at any hour between 5 and 8, and is enabled to dine as expeditiously or as leisurely as he pleases. Payment in some instances is made at the door on entering. Where a whole bottle of table-wine is included in the charge for dinner, half a bottle of a better quality may always be obtained in its stead. Meats and vegetables are served separately, but may be ordered together if desired. The cuisine is sometimes little inferior to that of the best restaurants. These establishments are recommended to travellers who are not *au fait* at ordering a French dinner.

The traveller should bear in mind that, at the cheaper restaurants where he partakes of four or five different dishes and half-a-bottle of wine for 2 or 2½ fr., the viands cannot always be of the best quality. The chief endeavour of such establishments is to provide a varied and showy, rather than a wholesome repast, and they should therefore be patronised but sparingly. The quality of the food at the *Maisons Duval* (p. 16) or *Établissements de Bouillon* is generally unexceptionable, and these houses are therefore preferable in many respects to their more attractive rivals. The connoisseur in the culinary art will of course avoid the *'dîner à prix fixe'*, and betake himself with one or two discriminating friends to a restaurant of the best class, while the solitary traveller will exercise a wise discretion in dining at good restaurants where a simple repast of 2—3 courses may be obtained for a reasonable sum.

Some of the principal restaurants in the quarters of Paris chiefly frequented by strangers are enumerated here; but there are many others of every possible description in every part of the city. Wherever the traveller may chance to take up his abode, he may depend on obtaining a tolerable breakfast and dinner at some restaurant in the vicinity, although the house may not be mentioned in the Handbook.

Diners à Prix-fixe in the Palais Royal and Vicinity.

Where two prices are stated, the second includes a better quality of wine.

Galerie Montpensier (W. side), pleasantest on summer afternoons because in the shade, beginning from the end next the Louvre: — No. 33, *Laurent Catelain*, déj. 1¾, D. 2¾ fr.; 36, **Au Palais Royal*, déj. 1¾, D. 3 fr.; 41, *Trappe*, déj. 1¾, D. 2¼ or 2¾ fr.; 65, *Aux Cinq Arcades* (Tavernier Jeune), same charges.

Galerie de Beaujolais (N. side), 88: **Tissot Aîné*, déj. 1¾, D. 2¼ fr.

Galerie de Valois (E. side), returning towards the Louvre: No. 116, *Demory*, déj. 1¾, D. 2¼ or 2¾ fr.; 137, *Richard*, same charges; 152 and 145, *Tavernier Aîné*, same charges; 160,

Restaurant Henri IV., déj. $1\frac{1}{4}$, D. 1 fr. 60 c. or 2 fr.; 167, **Richesfeu*, *Aux Mille Colonnes*, déj. $1\frac{1}{2}$, D. 2 or $2\frac{1}{2}$ fr.; 173, *Restaurant Vatois* (Catelain Aîné), déj. $1\frac{3}{4}$, D. $2\frac{1}{4}$ fr.

These restaurants generally have additional entrances in the Rues Montpensier, Beaujolais, and de Valois, by which the Palais Royal is bounded.

Rue de Rivoli, 164, at the corner of the Place de Rivoli, or des Pyramides: *Restaurant du Progrès*, déj. $1\frac{1}{2}$, D. 2 fr., good for the price.

Passage Vivienne, 18, at the back of the Palais Royal, between the Rues Vivienne and de la Banque: *Restaurant Felleon*, déj. 1 fr. 30, D. 1 fr. 30 or 1 fr. 60 c., good at so low a price.

Rue de Valois, 6: *Maison Baucour* (Jeune France), déj. 1 fr. 10, D. 1 fr. 30 or 1 fr. 70 c.

Tables d'Hôte, unpretending, 5—7 p. m.: — *Escoffier*, Rue Vivienne, 7, near the Bibliothèque, déj. $1\frac{1}{2}$, D. 2 fr.; **Mercier*, Rue du Mail, 6, near the Place des Victoires, same charges; *Veuve Déramé*, Rue Notre-Dame des Victoires, 16; *Mathon*, Rue Coquillière, 20.

Diners à Prix-fixe in the Boulevards and Vicinity.

Boulevard Montmartre, 12, entrance by Passage Jouffroy, 11 (Pl., red, 7): **Dîner de Paris*, an old established house, déj. 3, D. 5 fr. — Passage Jouffroy, 16: **Dîner du Rocher* (Bessay), hardly inferior to the last, déj. 2, D. 3 fr.; open till 10 p. m.

Passage des Panoramas, 24, of which the Passage Jouffroy is a continuation, S. side of the boulevard: *Dîner du Commerce*, déj. 2, D. 3 fr.

At these three restaurants payment is made on entering.

Galerie Montmartre, 6, also in the Passage des Panoramas: *Table d'Hôte Bouillod*, déj. 11—1 o'clock, $1\frac{3}{4}$ fr., D. at 6. 15 o'clock, 3 fr.

Boulevard des Italiens, 14, and Rue le Peletier, 2: *Dîner Européen* (handsome rooms), déj. $2\frac{1}{2}$, D. $4\frac{1}{2}$ fr. — A little nearer the Opera, Rue du Helder, 16: *Taverne Anglaise*, déj. $1\frac{3}{4}$, D. $2\frac{1}{2}$ fr. — In the direction of the Boulevard Montmartre, Passage de l'Opéra (Ancien), 21, Galerie de l'Horloge: **Restaurant Garny*, déj. 1 fr. 60 c., D. $2\frac{1}{4}$ or $2\frac{3}{4}$ fr. (rooms unpretending).

Rue Drouot, between the two boulevards, 21: *Maison Vervin*, déj. 1 fr. 25, D. 1 fr. 40 c.

Near the Bourse. At the S. E. corner of the Place de la Bourse, Rue du Quatre Septembre (de l'Opéra), 1: a new *Café Restaurant*, déj. $2\frac{1}{4}$, D. $2\frac{3}{4}$ fr. — Rue de la Bourse, 3, nearer the boulevard: **Au Rosbif*, unpretending, but frequented by a very respectable class; breakfast of coffee or tea, with eggs or cold meat, $1\frac{1}{4}$ fr., déj. $2\frac{1}{4}$, D. $2\frac{1}{4}$ fr.

Rue Montmartre, 158: *Restaurant Bessay*, déj. $1\frac{1}{2}$, D. 2 fr.

Rue du Faubourg Montmartre: No. 17, *Table d'Hôte du Commerce*, déj. 1 fr. 40, D. 2 fr.; 34, *Richer*, déj. 1½, D. 2 fr.

Boulevard Bonne-Nouvelle, 32: *Buffon*, déj. 2, D. 2½ fr.

Diners à Prix-fixe in Other Quarters.

Boulevard St. Martin, 37: *Restaurant des Théâtres*, déj. 1 fr. 40, D. 1¾ or 2¼ fr.

Near the Madeleine. Rue Royale, 14: *Cotte*, déj. 3, D. 4 fr. — Boulevard Haussmann, 8: *Restaurant du Nouvel Opéra*, déj. 2½, D. 3 fr.

Passage Choiseul, near the Théâtre Italien (Pl., red, 7): *Restaurant Choiseul*, déj. 1½, D. 1¾ fr.

Near the Tour St. Jacques. Boulevard de Sébastopol, 5, and Rue St. Denis, 6: **Restaurant du Commerce*, déj. 1½, D. 2 fr.; adjoining it, on the first floor, *Chauveau*, déj. 1½, D. 1¾ fr.

Left Bank. Place de l'Odéon, 2, opposite the theatre: *Dufrane*, déj. 1½, D. 1¾ or 2 fr. 10 c. — Boulevard St. Michel, 10: *Restaurant St. Michel*, déj. 1, D. 1 fr. 20 or 1 fr. 60 c.

Restaurants à la Carte in the Palais Royal and Vicinity.

Galerie Montpensier (W.), 12: *Corazza*.

Galerie Beaujolois (N.), 84: **Véfour*, one of the best restaurants in Paris, not to be confounded with another of that name in the Galerie Valois. — The celebrated 'Trois Frères Provençaux', formerly in this gallery, no longer exists.

Galerie de Valois: No. 104, *Janodet* (Restaur. du Grand Vatel); 108, *Duquesne*.

Before entering the Galerie Montpensier from the end next the Louvre, the traveller will observe the **Maison Chevet*, Galerie de Chartres 12 and 15, an unrivalled emporium of delicacies, but not a restaurant. Those who wish to give a really good dinner get their materials from Chevet. Laffitte, the celebrated banker, and minister of Louis Philippe, is said to have sent to Chevet for fish for a dinner to be given at Dieppe.

Rue de Valois, 8, at the end of the Galerie d'Orléans (S. end of Palais Royal): **Au Boeuf à la Mode*, ample portions, good wine.

Restaurants à la Carte in the Boulevards.

Most of the restaurants, as well as the cafés, in the boulevards are good. The charge for each dish averages from 1½ to 2½ fr., for 'vin ordinaire' 1½—2 fr. per bottle. A few of the best, where the food and the society are generally unexceptionable, are enumerated.

The even numbers in the boulevards are on the N., the uneven on the S. side.

Place de la Madeleine, 2: *Durand-Lequen*, quiet.

Boulevard des Capucines: No. 39, *Tavernier* (Restaurant

Hill); 12, *Restaurant du Grand Hôtel*; 10, *Blée* (also Place de l'Opéra, 6).

Boulevard des Italiens: No. 33, *Bignon Jeune*, formerly Café Foy, at the corner of the Chaussée d'Antin; 20, **Maison Dorée*, fashionable; 16, *Café Riche* (Bignon Aîné), with showy café; 13, *Café Anglais*, quieter; 10, *Grossetête*; 29, **Café du Helder* (E. Catelain), déjeuner on the ground-floor, dinner upstairs, expensive. — In the vicinity, Passage des Princes, leading to the Rue Richelieu, Nos. 24—30: **Noël-Peters*, quiet.

Boulevard Montmartre, 8: *Jardin Geoffroy*, recently restored, well spoken of. — Passage Jouffroy, S. side of the boulevard: *Terrasse Jouffroy*, handsome rooms.

Boulevard Poissonnière: Nr. 32, **Vachette-Brébant*, one of the best in Paris; 26, *Béjot*; 9, *Restaurant de France*, reasonable; 3, **Poissonnière*, or *Notta*. — At the corner of this boulevard and the Rue Rougemont: *Restaurant Rougemont*, moderate.

Boulevard Bonne-Nouvelle: No. 36. *Marguery*; 32, *Buffon*; two of the few restaurants in Paris where visitors can dine in the open air in summer.

Boulevard St. Denis, 14: *Challet Maire*, also facing the Boulevard de Strasbourg, 1.

Boulevard du Temple, 29: *Bonvalet* (Tavernier Jeune), not expensive, with a fine terrace and a café termed the *Jardin Turc*.

Boulevard Beaumarchais, 3, near the Bastille: *Quatre Sergents de la Rochelle*.

Other Restaurants à la Carte on the Right Bank.

To the S. of the Boulevard des Capucines, in the Rue Neuve St. Augustin (Pl., red, 5), **Vian*. — In the Place Gaillon, which this street crosses, on the E. side, **Gaillon*, quiet.

To the N. of the Boulevard des Italiens, Rue du Helder, 8: *Hôtel du Tibre*. — To the S. of the boulevard, in the Rue Mari-vaux: *Restaurant de l'Opéra-Comique*; Rue Favart, 8: **Morel*, unpretending; both these houses are opposite the theatre.

Rue Richelieu, 100: *Maison Lemardelay*.

Rue Vivienne, 36: *Julliard*. — Place de la Bourse, 13: **Champeaux*, with garden.

Rue Montorgueil, leading from the Halles Centrales (Pl. white, 7) towards the Boul. Poissonnière, No. 70: **Philippe*, a well known old establishment.

To the N. of the Boulevard St. Martin, Rue de Bondy, 50: *Lecomte*, the most fashionable in this neighbourhood.

Rue Geoffroy l'Angevin, 1: *Caron*, near the angle formed by the Rue du Temple and Rue de Rambuteau.

Boulevard de Sébastopol: No. 9, *Prévost*, at the corner of the Rue de Rivoli; 49, *L'Union du Commerce*.

Rue de Rivoli, 78: *Reinhard*. — Rue St. Honoré, 261: *Voisin*, noted for truffles.

Champs Elysées. To the l. on entering, before reaching the Palais de l'Industrie: *Ledoyen*, with fine terrace. Same side, beyond the Palais, Avenue d'Antin, 23: **Gaudin*, quiet; Avenue d'Antin, 17: *Moulin Rouge*, patronised by givers of select private entertainments, near the Concert des Champs Elysées. — On the r. side, at the Rond Point, Avenue Matignon, 1: **Frey et Rummel*.

Avenue de l'Impératrice, or Urich, 10: *Ory*, moderate; *Moutin Vert*, near the station of the Chemin de Fer de Ceinture.

Bois de Boulogne. At the entrance, near the Porte Maillot: *Gillet*. Near the Jardin d'Acclimatation: *Pavillon d'Armenonville*, beautifully situated. The *Restaurant de la Cascade*, near the Cascade and the race-course, and *Madrid*, at the gate of that name, are also well situated.

Bois de Vincennes. On the small island in the Lac des Minimes. *Restaurant de la Porte Jaune*.

Restaurants à la Carte on the Left Bank.

Quai d'Orsay, 1, near the Pont Royal, and opposite the Tuileries: *Café d'Orsay*, or *Constant Laurain*, formerly the rendezvous of the deputies.

Rue de Lille, 33: **Blot Aîné*.

Quai des Grands Augustins, 51, between the Pont Neuf and Pont St. Michel: **Lapérouse*.

Rue Mazet, 3, first street diverging from the Rue Dauphine to the r. when approached from the Pont Neuf (Pl., white, 8): **Magny*, a favourite haunt of the gourmets of the left bank.

Rue de l'Ancienne Comédie, 18: *Thomas*, between the Rue Dauphine and Carrefour de l'Odéon.

Restaurants of every kind abound in the *Quartier Latin*. One of the best is *Foyot-Lesserteur*, Rue de Tournon, 33, opposite the entrance to the Luxembourg (Pl., white, 8), and Rue de Vaugirard, 22 bis.

Quai de la Tournelle, opposite the bridge of that name, and near the Jardin des Plantes: *Tour d'Argent*. — The *Chatet du Jardin des Plantes* is at the entrance to the gardens, opposite the Pont d'Ansterlitz.

Restaurants with Special Cuisine.

English Taverns: — *Lucas*, Place de la Madeleine, 9; *Hill*, Boulevard des Capucines, 39; *Weber*, Rue Royale, 21; *Taverne de Londres*, Place Boieldien, opposite the Opéra Comique; *Britannique*, Rue Richelien, 104, with garden.

American Restaurants: — Boulevard des Capucines, 4; *New York*, Boulevard St. Denis, 10, with garden.

Russian Cookery: Rue de Marivaux, 9, near the Opéra Comique.

Italian Cookery: Passage des Panoramas, Galerie Montmartre, 12.

Etablissements de Bouillon.

These are restaurants of a peculiar kind, founded originally by a butcher named *Duval*. As in the case of the 'dîners à prix-fixe', the number of dishes to choose from is very limited, but each dish, bottle of wine, and even bread is reckoned separately. The meat is generally good, but the portions are small. The rooms are always clean, and sometimes very handsomely fitted up. The guests are waited on by women, soberly garbed, and not unlike sisters of charity. These houses are very popular with the middle and even upper classes, and may without hesitation be visited by ladies. Each guest on entering is furnished with a card, on which the account is afterwards written.

Usual charges: serviette 5, bread 10, carafon of wine 20, $\frac{1}{2}$ bottle 45, 'siphon' of aerated water 15, soup 25, meat, fish, etc., 30—60, vegetables 25 c.; the charge for an ordinary dinner will therefore amount to 2—2 $\frac{1}{2}$ fr. or upwards. A fee of 15—20 c. is left on the table for attendance; the bill is then paid at the bar and receipted, and is finally given up to the 'contrôleur' at the door. The largest of these houses is in the Rue Montesquieu, No. 6, to the E. of the Palais Royal. The following, among many others, are some of the principal branch-establishments: Boulevard Poissonnière 11, Boul. Montmartre 21, Rue de Turbigo 45 (corner of Rue St. Martin), Boul. Sébastopol 141 (corner of Boul. St. Denis), Rue de Rivoli 47, Rue des Filles St. Thomas 7 (near the Bourse), Rue Sartine 10, Rue Beauregard 2, Boul. St. Michel 26 (at the corner of Rue de l'Ecole de Médecine), Boul. de la Madeleine 27, Place de la Madeleine 10, Rue Lafayette (Place Cadet) 63, Rue Buci 18. Similar houses are: Boulevard St. Michel 34, Rue Vivienne 2 (near the Palais Royal), Boul. de Sébastopol 56, Boul. Poissonnière 24, Place du Château d'Eau 17, Rue Lafayette 52.

Beer.

English, Bavarian, Strasbourg, Vienna, and other beer may be obtained at all the cafés, at 30—40 c. per glass ('*le boc*'), and also at the following restaurants: —

Débès, Rue du Faubourg Poissonnière 4; *Seidel-Gürtler*, Rue d'Hauteville 32; *Pingel*, Rue d'Argout 49; *Restaurant Viennois*, Rue Rougemont 3; *Grand Café-Brasserie de la Ville*, Rue de Rivoli 78; *Brasserie Kleber*, opposite the Théâtre de la Porte St. Martin; *Neeser*, Rue Halévy 12; *Fanta*, Rue Halévy 2; Rue de la Terrasse 4 (Vienna beer); *Paris et Comp.*, Boul. Richard Lenoir 3; *St. Michel*, to the l. of the Fontaine St. Michel, near the quay; *Brasserie de la Source*, Boul. St. Michel 35; *Boulté*, Rue Mouffetard 28.

There are also a number of *Brasseries Dreher*, named after the Vienna brewer of that name, whose beer obtained a prize at the

'Exposition' of 1867: Boulevard St. Michel 7, near the Jardin du Luxembourg; Place du Châtelet, Rue St. Denis 1; Rue de Lafayette 53, etc.

Fanta's beer is almost as popular as that of Dreher. That of *Gruber and Reeb*, sold at their tavern, Boul. Poissonnière 13, is also largely consumed.

Crémeries.

These are cafés-restaurants of an inferior kind, chiefly frequented by the lower classes, but many of them are patronised by persons of better rank who require to economise. The name is derived from the dairy produce which they generally sell. They are much resorted to in the morning for 'café au lait' or chocolate, a cup of which with a roll costs 25—35 c., and these refreshments are often very tolerable. The meat, however, is more doubtful (beefsteak 50 c.). As specimens may be mentioned the *Crémérie-Café*, Rue de la Chaussée d'Antin, 3, near the Boul. des Capucines and des Italiens; *Gagne-Petit*, Rue du Bouloi, 26; *Crémérie Rivoli*, Rue de Rivoli, 55; others at Rue St. Marc, 19 (near the Bourse), Faubourg Montmartre, 17, and Rue Vaugirard, 5 (*Maison Trin*).

Marchands de Vin, who sell wine, spirits, and liqueurs, and whose customers are chiefly persons of the lower orders, abound in every part of the city. Their shops are the ordinary public-houses of Paris.

4. CAFÉS AND CONFECTIONERS.

Cafés form one of the specialties of Paris, and some of them should be visited by the stranger who desires to see Parisian life in all its phases; but let him scrupulously avoid those where the chairs placed outside in summer are in unpleasant proximity with the gutters. Most of the Parisian men spend their evenings at the cafés, where they partake of coffee, liqueurs, and ices, meet their friends, read the newspapers, or play at cards or billiards.

The cafés are sometimes convenient for breakfasting. Coffee, or tea, with bread and butter costs 1 — 1½ fr., and waiter's fee about 10 c. — Ices are sold at the larger cafés in summer. — The *demi-tasse* of café noir, which is usually drunk in the afternoon, costs about 40 c., a *petit-verre* of cognac 30—40 c., and the waiter expects 10 c. — Those who wish to dilute their coffee ask for *un mazagran*, and are supplied with coffee in a large glass and a bottle of water; *un Capucin* is a glass of café au lait. — *Beer* may also be procured at most of the cafés, '*un boc*', or '*une choppe*' costing 30—40 c. — The following liquors diluted with water are largely consumed in warm weather: Absinthe, Vermont, Cognac, Bitters, Curaçao, Sirop de Groseille, de Framboise, Orgeat (prepared from almonds), Eau de Fleur d'Orange, etc. — Déjeuner may also be obtained at most of the cafés for 2—3 fr.

Smoking is generally prohibited at the cafés until the evening, unless there be chairs outside. Ladies may with propriety be taken to the best cafés. As a rule the society at the cafés in the Boulevards Montmartre and des Italiens is far from select.

In the Palais Royal the Café de la Rotonde is the only one privileged to place tables and chairs in the garden (see p. 79).

A few of the best only need be enumerated.

Cafés in and near the Palais Royal.

Galerie Beaujolais (N. side), 89—92: *Café de la Rotonde*, one of the most frequented in Paris, well supplied with French newspapers.

Galerie d'Orléans (S. side): Nos. 34—40, *Café d'Orléans*; 1—7, *Café Masse*.

The celebrated 'Café des Aveugles' at the N. end of the Galerie Valois, so called from the blind musicians who used to perform there, is now closed.

Rue St. Honoré: N. 161, **Café de la Régence*, opposite the Palais Royal, a famous rendezvous of chess-players; 159, *Café de l'Univers*. Not far distant, Rue de l'Echelle 1: *Café de la Paix*. At the corner of the Rue St. Honoré and the Place du Palais: *Café de Rohan*. Near the Louvre, at the corner of the Rue de Marengo and the Rue St. Honoré: *Café de Marengo*.

Place de la Bourse, 31: *Café de la Bourse*.

Cafés in the Boulevards.

Boulevard de la Madeleine. *Café Durand*, Place de la Madeleine 2; *Café de Londres*, Boul. de la Madeleine 25.

Boulevard des Capucines. N. side: No. 14, *Grand Café*, elegantly fitted up; 12, *Café de la Paix*, on the ground floor of the Grand Hôtel. — S. side: No. 43, *Café du Congrès*; 1, *Café Napolitain*, *ices 1¼ fr. per portion (a favourite mixture is termed 'tutti frutti').

Boulevard des Italiens. N. side: No. 33, *Café Bignon*, a restaurant (p. 14); 30, *Café des Pyrénées*; 22, **Tortoni*, of the highest class; 16, *Café Riche*, and 14, *Café Grétry*, both near the Passage de l'Opéra, frequented by stockbrokers; 4, *Café Américain*, also a restaurant, on the ground-floor of the Vaudeville. — S. side: No. 29, **Café du Helder*, a resort of artists; 13, *Café Anglais*, principally a restaurant, expensive; 10, *Café du Grand Balcon*, frequented by the best billiard-players; 1—3, *Café Cardinal*.

Boulevard Montmartre. N. side: No. 16, *Café Mazarin*; 14, *Café du Cercle*; 12, *Café Garen*; 10, *Café des Princes*. — S. side: No. 13, *Véron*; 5, *Café de Suède*; 1, *Café de la Porte Montmartre*.

Boulevard Poissonnière. No. 14, *Pont de Fer*; 6, *Café Frontin*.

Boulevard Bonne-Nouvelle. N. side: No. 44, **Café Français*.

— S. side: No. 39, *Déjeuner de Richelieu*, 'demi-tasse' of coffee 50, excellent chocolate 75, cup of tea 60 c. — N. side: No. 30, **Café de la Terrasse* (Chauvet), with balcony, well supplied with newspapers, recommended for déjeuner; 26, *Sérurier* (Blondeau); 10, *Café de Bordeaux*.

Boulevard St. Denis. S. side: *Café de Malte*, opposite the Porte St. Martin.

Boulevard St. Martin. N. side: *Renaissance*; *Café du Théâtre de la Porte St. Martin*, on the ground-floor of the theatre of that name; **Grand Café Parisien*, near the Château d'Eau, the largest café in Paris, containing 22 billiard-tables, worthy of a visit.

Boulevard du Temple. S. side: *Jardin Tarc* (p. 14), with a small garden.

Boulevard Beaumarchais, 10: *Grand Café de l'Epoque*.

Boulevard de Strasbourg: *Café des deux Hémisphères*, opposite the Gare de l'Est, and at the corner of the Boulevard Magenta.

Boulevard de Sébastopol, descending towards the Rue de Rivoli: No. 121, *Café da Centre*, opposite the Square des Arts et Métiers; 98, *da Nouveau Théâtre*; 101, *du Cercle*, near the square; 83, *Roy*; 58, *de l'Epoque*; 35, *da Phénix*.

LEFT BANK OF THE SEINE. Opposite the Pont Royal, *Café d'Orsay*, handsomely fitted up; *Café Blot*, Rue de Lille, 33; **Café Procope* (*Gaichon*), Rue de l'Ancienne Comédie 13 (Pl., white, 8), the oldest café in Paris, once frequented by Voltaire, Rousseau, and Diderot; **Café de la Rotonde*, Rue de l'Ecole de Médecine 10, well supplied with newspapers; *Voltaire*, Place de l'Odéon; *Tabouret*, Rue de Vaugirard 20. Numerous cafés in the Boulevard St. Michel: No. 37, *Harcourt*, Place de la Sorbonne; 18, *Jeune France*, frequented by students and 'étudiantes'.

CHAMPS ELYSÉES. The *cafés-chantants* here afford unbounded delight to the middling and lower classes of Parisians on summer evenings. The performances are by no means of the first order, but are always conducted with propriety. Refreshments generally dear; collections are also made for the performers. The *Alcazar d'Été* is one of the best of these cafés. There are other *cafés-chantants* in other parts of the town, such as the *Eldorado*, the *Alcazar d'Hiver*, etc. (p. 50).

Ices (*Glaces*) at most of the cafés, best at the following places: *Tortoni*, Boulevard des Italiens (p. 18); *Imoda*, No. 3, and *Rouzé*, No. 23 Rue Royale St. Honoré, opposite the Madeleine; **Poiré et Blanche*, in the Faubourg St. Germain, Rue St. Dominique 10; *Hitaire Rouzé*, opposite to the latter, No. 11; **Café Napolitain*, Boulevard des Capucines 1. fruit-ices. — *Sorbet* is half-frozen syrup or punch.

Confectioners in Paris are of two classes, *Pâtissiers* (pastry-cooks) and *Confiseurs*. The best *pâtissiers* are: *Dubois*, Rue Richelieu 92; *Jalieu Frères*, Rue de la Bourse 3 (sweetmeats

and bonbons); *Guerre*, Rue Castiglione 2, opposite the garden of the Tuileries; *Tavart*, Boulevard des Italiens 9; *Chiboust*, Rue St. Honoré 163; *Charpentier*, Rue Neuve des Petits Champs 42; *Ravaux*, Rue de Luxembourg 8; *Remondet*, Rue de Buci 14; *Robert*, Boulevard Montmartre 23. — Best confiseurs: **Boissier*, Boulevard des Capucines 7; **Giraudin*, Rue de la Paix 17; *Gouache*, Boulevard de la Madeleine 17; *Achard*, Boul. des Italiens 17; *Terrier*, Rue St. Honoré 254; *Bonnet*, Rue Vivienne 31; *Seugnot*, Rue du Bac 28. — *A la Renommée de la Brioche*, r. side of Boul. Bonne Nouvelle, a little before reaching the Porte St. Denis, and *Galette du Gymnase*, near the theatre of that name, in the same boulevard, are two shops where a favourite kind of cake is sold hot. — Excellent preserved fruits at *Jourdain's*, Rue Neuve des Petits Champs 52, price 2—3 fr. per lb.; box of mixed fruits ('chinois', i. e. small oranges, apricots, plums, greengages, etc.) 3 fr.

'*Chinois*' is a word sometimes extended to 'fruits à l'eau de vie', i. e. plums and other fruits, in brandy, sold at 15 c. each and upwards. They are very popular, especially with the lower classes, and are sold by the 'liquoristes'. One of the best of these shops is the *Maison Moreaux*, Place de l'Ecole 4, near the Pont Neuf. A liqueur shop of a higher class is the *Maison Guy*, Rue St. Honoré, near the Place du Palais Royal, where the fruits in brandy are also sold.

5. CABS.

By a decree of 23rd May, 1866, the *Voitures de Place* or ordinary cabs, distinguished by large yellow numbers, and the *Voitures de Remise*, which are somewhat superior vehicles with small red numbers, were placed on the same footing when plying for hire in the public streets, the only difference being that the latter are entitled to increased fares when hired from a 'remise', or coach-house. The number of these vehicles in Paris is about 6600. Those with two horses (for 4—5 persons) are the only ones which have a railing on the top for luggage.

Une Course is a single drive; *à l'heure* by time, in which case the hirer shows his watch to the driver. The hirer should, before starting, obtain the driver's number, which consists of a small book containing tariff of fares, etc., and keep it in case any dispute should take place. Complaints may be made to the nearest policeman, or at one of the offices which are to be found at every cab-stand.

Tariff for Voitures de Place and de Remise.

| | | | | |
|---|--|-----------------|--|-----------------|
| Within the City. | From 6 a. m. in summer (31st May to 1st Oct.), and from 7 a. m. in winter (1st Oct. to 31st May), till 12. 30 at night: | | From 12. 30 at night till 6 a. m. in summer (31st May to 1st Oct.), and till 7 a. m. in winter (1st Oct. to 31st May): | |
| | <i>Per Drive</i> | <i>Per Hour</i> | <i>Per Drive</i> | <i>Per Hour</i> |
| Cab for 2—3 pers. | 1 fr. 50 c. | 2 fr. — c. | 2 fr. 25 c. | 2 fr. 50 c. |
| Cab for 4—5 pers. | 1 fr. 70 c. | 2 fr. 25 c. | 2 fr. 50 c. | 2 fr. 75 c. |
| Cab from a <i>remise</i> for 2—3 pers. | 1 fr. 80 c. | 2 fr. 25 c. | } 3 fr. — c. | } 3 fr. — c. |
| for 4—5 pers. | 2 fr. — c. | 2 fr. 50 c. | | |
| Beyond the Fortifications. | From 6 a. m. till 12 at night in summer (31st May to 1st Oct.), or from 6 a. m. till 10 p. m. in winter (1st Oct. to 31st May). Same charge per drive and per hour. | | | |
| | When the hirer returns to the town in the same cab: | | When the hirer does not return, he must make additional payment of: | |
| Cab for 2—3 pers. | 2 fr. 50 c. | | } 1 fr. — c. | |
| Cab for 4—5 pers. | 2 fr. 75 c. | | | |
| Cab from a <i>remise</i> for 2—3 pers. | } 3 fr. — c. | | } 2 fr. — c. | |
| for 4—5 pers. | | | | |

In hiring by time, the whole of the first hour must always be paid for, after which the time may be reckoned by spaces of 5 min.

| When per hour at: | MINUTES: | | | | | | | | | | |
|--------------------|----------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|
| | 5 | 10 | 15 | 20 | 25 | 30 | 35 | 40 | 45 | 50 | 55 |
| | fr.c. | fr.c. | fr.c. | fr.c. | fr.c. | fr.c. | fr.c. | fr.c. | fr.c. | fr.c. | fr.c. |
| 2 fr. | " 20 | " 35 | " 50 | " 70 | " 85 | 1 " 1 | " 20 | 1 35 | 1 50 | 1 70 | 1 85 |
| 2 fr. 25 | " 20 | " 40 | " 60 | " 75 | " 95 | 1 15 | 1 35 | 1 50 | 1 70 | 1 90 | 2 10 |
| 2 fr. 50 | " 25 | " 45 | " 65 | " 85 | 1 05 | 1 25 | 1 50 | 1 70 | 1 90 | 2 10 | 2 30 |
| 2 fr. 75 | " 25 | " 50 | " 70 | " 95 | 1 15 | 1 40 | 1 60 | 1 85 | 2 10 | 2 30 | 2 55 |
| 3 fr. | " 25 | " 50 | " 75 | 1 " 1 | 1 25 | 1 50 | 1 75 | 1 " 2 | 2 25 | 2 50 | 2 75 |

The same charge is made for luggage in cabs of either of the above classes: for 1 box 25 c., 2 boxes 50, 3 or more 75 c. The driver is bound to place it on, and remove it from, the vehicle. No charge for small articles taken inside.

The following places are beyond the fortifications: Bois de Boulogne, Bois de Vincennes, and the parishes of Charenton, Le Pré St. Gervais, St. Mandé, Montreuil. Bagnolet, Romainville, Pantin, Aubervilliers, St. Ouen, St. Denis, Clichy, Neuilly, Boulogne, Issy, Vanves, Montrouge, Arcueil, Gentilly, Ivry, Vincennes.

Stands at the Madeleine, on all the principal Boulevards, in

the Place de la Bourse, Place de la Bastille, du Palais Royal, St. Sulpice, de la Concorde, Louvois, du Louvre, on the quays, and at all the railway-stations.

Among the more important regulations, of which every driver must possess a copy, are the following:—

If a cab is sent for and kept waiting more than $\frac{1}{4}$ hr. the charge for 1 hr. must be paid; if it is sent back at once, half a *course*, or if after $\frac{1}{4}$ hr. a whole *course* must be paid.

If the cab be hired for a *course*, the driver may select his own route; if *à l'heure*, he must obey the directions of his employer. If one of the passengers alights before the termination of the *course*, no additional charge can be made, unless luggage placed outside the vehicle be also removed, in which case one hour must be paid for.

The speed of the *voitures de place* is required to be at least 8 kilomètres (5 M.) per hour, that of the *voitures de remise* 10 kil. ($6\frac{1}{4}$ M.) per hour, unless the passenger desires a slower pace.

If the cab is engaged before 12. 30 at night the *day-charges* only can be demanded, if before 6 (or 7) a. m. the *night-charges* must be paid, although the drive be prolonged beyond these limits.

Drivers are not bound to convey passengers beyond the fortifications between midnight (or in winter 10 p. m.) and 6 a. m.

If the horses have been used beyond the fortifications for 2 consecutive hours, the driver may demand a rest of 20 min. at the expense of the hirer.

If a carriage is engaged beyond the fortifications to return to the town, the town-charges alone can be exacted; in the reverse case, the increased rate is paid from the moment the fortifications are passed.

For a drive to a theatre, concert, or ball, the fare must be paid in advance.

Gratuities cannot be demanded by the drivers, but it is usual to give 20—25 c. per drive, or per hour, in addition to the fare.

Those who are desirous of exploring Paris expeditiously and comfortably are recommended to hire a *Voiture de Remise* by the day (25—30 fr.) or by the week. Application should be made at the offices of the Compagnie Générale des Voitures, Place du Théâtre Français 1, or Rue Basse du Rempart (Boulevard des Capucines), 50 bis.

6. OMNIBUSES.

All the omnibuses in Paris belong to one company. There are 32 different lines, distinguished by the letters of the alphabet, the colour of their lanterns and of the vehicles themselves. In the annexed list the starting-point and destination of each are furnished with references to the coloured plan, at the end of the book.

| From | to | Omnibus | Lantern. |
|---|-------------------------------------|------------|---------------|
| A. Passy et Autenil (Pl., white, 1) | Palais-Royal (white, 7) | yellow | red |
| B. Trocadéro (red, 2) | Gare de Strasbourg (r. 9) | yellow | red and green |
| C. Avenue de Neuilly (r. 3) | Louvre (w. 7) | yellow | red |
| D. Boul. des Filles-du-Calv. (w., 9) | Ternes (r. 2) | yellow | red |
| E. Madeleine (r. 5) | Bastille (w. 10) | yellow | red |
| F. Place Wagram (r. 6) | Bastille (w. 10) | dark-brown | red |
| G. Batignolles (r. 6) | Jardin des Plantes (w. 10) | pale-brown | green |
| H. Av. de Clichy (r. 6) | Odéon (w. 8) | yellow | red |
| I. Place Pigalle (r. 8) | Halle aux vins (w. 10, and blue 10) | green | red |
| J. La Glacière (bl. 7) | Boulevard Rochecouart (r. 6) | yellow | red |
| K. La Chapelle (r. 10) | Collège de France (w. 8) | yellow | green and red |
| L. La Villette (r. 10) | St. Sulpice (w. 6) | yellow | red |
| M. Belleville (r. 11) | Ternes (r. 2) | yellow | green and red |
| N. Belleville (r. 11) | Place des Victoires (w. 7) | green | red |
| O. Ménilmontant (r. 11) | Chaussée du Maine (bl. 6) | green | red and green |
| P. Cbaronne (w. 13) | Barrière de Fontainebleau (w. 9) | yellow | red |
| Q. Place du Trône (w. 14) | Palais-Royal (w. 7) | yellow | red |
| R. St. Philippe-du-Roule (r. 3) | Barrière de Charenton (bl. 14) | green | viol. and red |
| S. Bercy (bl. 13) | Louvre (w. 7) | yellow | red and white |
| T. Gare d'Ivry (bl. 11) | Square Montholon (r. 8) | yellow | red |
| U. Bicêtre (bl. 7 and 9) | Pointe St. Eustache (w. 7) | yellow | green and red |
| V. Barrière du Maine (bl. 6) | Chemin de fer du Nord (r. 10) | pale-brown | green and red |
| X. Vaugirard (bl. 4) | Place du Havre (r. 5) | yellow | green and red |
| Y. Grenelle (w. 2) | Porte St. Martin (r. 9) | pale-brown | red and white |
| Z. Grenelle (w. 2) | Bastille (w. 10) | pale-brown | green |
| AB. Passy (bl. 1) | Place de la Bourse (r. 7) | green | green |
| AC. Petite Villette (r. 10) | Champs-Élysées (r. 3) | green | red and green |
| AD. Pont de l'Alma (w. 1) | Château-d'Eau (r. 9) | green | green |
| AE. Avenue de Vincennes (w. 14) | Arts-et-Métiers (r. 9) | green | green |
| AF. Panthéon (bl. 8) | Place de Courcelles (r. 5) | green | red |
| AG. Montrouge (bl. 3) | Chemin de fer de l'Est (r. 10) | dark-brown | red |
| AH. Montmartre (r. 8) | Bastille (w. 10) | green | orange-colour |

It is of course no easy matter to become thoroughly acquainted with the above labyrinth of routes, but the clerks at the omnibus offices will give all necessary information. The service being well organised, and the fares very moderate, these vehicles will sometimes be found convenient, especially by the single traveller. Those who make a prolonged stay in Paris, and intend to travel frequently by omnibus, should purchase at one of the offices an omnibus-plan of Paris (1 fr.), or a *Clef* or *Itinéraire des Omnibus* (20 c.), containing information regarding all the routes and the 'correspondances'.

The first and most important thing to be observed is, that, at all the principal stations, with a view to ensure fair play and prevent crowding, intending passengers are furnished at the office in the order of their arrival with numbered tickets (*numéros*). As soon as the omnibus appears, places are assigned to the ticket-holders in order; when the omnibus is 'complet' it drives off, and the disappointed ticket-holders have to wait for the next.

The fares for all the above routes are the same, 30 c. inside, and 15 c. outside (*impériale*). If the omnibus does not go in the direct route to the passenger's destination, he may apply to the conductor for a '*correspondance*' with the line which will convey him thither. He will then receive a ticket, and will be set down at the point where the two lines cross. Here he proceeds to the omnibus-bureau, receives a number, which, without additional payment, entitles him to a seat in the first omnibus going in the desired direction, and finally gives up his ticket to the conductor of the latter. Outside passengers are not entitled to *correspondance*, unless they pay full fare (30 c.). Some of the lines do not give correspondances on Sundays and holidays.

The most important omnibus-offices are in the *Place du Palais Royal*, and in the *Rue St. Honoré*, opposite the Théâtre Français, close to each other, and situated in the very heart of the city. Other offices: Boulevard de la Madeleine 27, des Italiens 8, du Temple, des Filles du Calvaire, de la Bastille 2, Porte St. Martin, etc. — On the *Left Bank* of the Seine: Place St. Sulpice 6, 8, and 10; at the Odéon, Pont Neuf, Place du Palais de Justice, etc.

Tramway (*Chemin de Fer Américain*), Rue du Louvre 8 (opposite the colonnade), starting every hour from 9 a. m. (in summer oftener). There is another station on the quay, below the bridge, and near the Place de la Concorde (where there is also an omnibus station), and another at each bridge farther down the river. The tramway-cars run to: —

1. *Passy*, *Auteuil*, *Bois de Boulogne*, *Le Point du Jour*, *Boulogne*, and the *Pont de St. Cloud*.

2. *Auteuil*, *Billancourt*, *Sèvres*, *Viroflay*, and *Versailles*.

7. RIVER STEAMBOATS.

The *Bateaux-Ornibus*, or small screw-steamers which ply on the Seine, commonly known as '*Mouches*', are recommended to the notice of the traveller in fine weather, as they afford a view of the quays and banks of the river, but being small, and almost entirely covered in, they are apt to be crowded and uncomfortable.

In descending to St. Cloud the left bank is picturesque, especially where the wooded slopes of Bas Meudon rise above the river.

There are three different services: (1) through the city, (2) from the Pont Royal to St. Cloud and Suresnes, in summer only, and (3) from the Pont de Bercy-Ceinture (Napoléon III) to Charenton.

I. City Service. From the *Pont de Bercy-Ceinture* to *Auteuil*; *Point du Jour*.

Fare 15, Sundays 25 c., for the whole or part of the distance.

Stations. The boats generally touch at the following places every 10 minutes from 8 a. m. till dusk: —

1. *Pont de Bercy-Ceinture*, or *Napoléon III*. (r. bank), near the *Chemin de Fer de Ceinture*.

2. *Quai de la Gare* (l. bank), near the Orleans goods-station.

3. *Pont de Bercy* (r. bank), near Bercy and the Lyons goods-station.

4. *Pont d'Austertitz* (r. bank), near the Lyons and Orleans stations and the *Jardin des Plantes*.

5. *Pont de la Tournelle* (l. bank), near the *Halle aux Vins*, *Boulevard St. Germain*, and *Ile St. Louis*.

6. *Quai de la Grève* (r. bank), near the *Hôtel de Ville* and *Notre Dame*.

7. *Le Châtelet*, or *Pont au Change* (r. bank), near the *Place du Châtelet*, *Boulevard de Sébastopol*, and *Palais de Justice*.

8. *Pont des Saints-Pères* (l. bank), near the *Institut*, *Louvre*, and *Palais Royal*.

9. *Pont Royal* (r. bank), starting-point of the St. Cloud and Suresnes boats, near the *Tuileries* and *Rue du Bac*.

10. *Pont de la Concorde* (r. bank), near the *Champs Elysées* and *Corps Législatif*.

11. *Pont des Invalides* (r. bank), near the *Champs Elysées* and *Invalides*.

12. *Pont de l'Atma* (l. bank), near the *Champ de Mars* and *Ecole Militaire*.

13. *Quai de Passy* (r. bank), near the *Trocadéro* and *Passy*.

14. *Pont de Grenette* (r. bank), near *Auteuil*, *Passy*, and the *Bois de Boulogne*.

15. *Auteuil, Point du Jour* (r. bank), near the *Bois de Boulogne* and *Chemin de Fer de Ceinture*.

II. To Sèvres, St. Cloud, and Suresnes. From the *Pont Royal*, in summer.

Fares. Between the *Pont Royal* or the *Pont de la Concorde* and

Suresnes, or (on race days) Longchamp, 60 c., on Sundays and festivals 1 fr.; between St. Cloud and Suresnes 25 or 50 c.; between the other stations 50 or 75 c.

Departures every hour, from the Pont Royal from 9 a. m., and from Suresnes from 7. 15 a. m.; on Sundays oftener (see local time tables).

Stations: — Pont Royal, Pont de la Concorde, Pont des Invalides, Quai de Passy, Pont de Grenelle, Auteuil, Billancourt, Bas-Meudon, Sèvres, St. Cloud, Longchamp, Suresnes.

III. To Charenton. From the *Pont de Bercy-Ceinture*.

Fare 15, on Sundays 20 c.

Stations: — Bercy-Ceinture, Ivry, Alfortville, Charenton-le-Pont.

8. RAILWAY-STATIONS.

The numerous railways radiating from Paris belong to five different companies and start from eight different stations. The 'Chemin de Fer de Ceinture' is managed by these companies jointly. A sixth line of railway, the 'Ligne du Midi', communicates with Paris by means of the Orleans line.

The 'Indicateur' mentioned at p. 24 will be found useful. It may be purchased at the railway stations, omnibus offices, etc., or consulted at the hotels and cafés.

Several of the stations have railway-omnibuses in connection with them, running from the sub-office of the company to each train (see below).

Persons intending to start at an early hour in the morning should order a cab or railway-omnibus on the previous evening to prevent disappointment.

1. Chemin de Fer de l'Ouest. Two Stations.

(1). RUE ST. LAZARE, 110, and RUE D'AMSTERDAM, 9, at the corner (Pl., red, 6), for the *Lignes de Banlieue* (suburbs) and the *Lignes de Normandie*. For *St. Germain*, *Auteuil*, *St. Cloud*, *Versailles* (right bank), *Argenteuil*, and *Ermon*, the entrance is in the Rue St. Lazare. For *Havre*, *Dieppe*, *Rouen* (r. bank), *Cherbourg*, etc., the entrance is in the Rue d'Amsterdam.

For the Chemin de Fer de Ceinture, which encircles Paris, and connects the different termini, and of which the Gare de St. Lazare is the principal station, see p. 232.

Restaurants in the Vicinity: — **Félix*, under the arcades, to the right on arriving; *de Rome*, Place du Havre 17, to the left of the station, near the omnibus office; two *Tavernes Anglaises*, Rue d'Amsterdam 24 and 26; *Etablissement de Bouillon*, Rue St. Lazare 118.

(2). BOULEVARD MONTPARNASSE, 44 (Pl., blue, 6), for the *Ligne de Banlieue*, Paris to *Sèvres* and *Versailles* (left bank), and the *Lignes de Brelugne* to *Brest*, *Le Mans*, *Rennes*, *Angers*, and *Nunles*.

Restaurants: — *Railway Restaurant*, at the end of the station, moderate; *de France et de Bretagne*, at the hotel of that name, side of departure.

II. Chemin de Fer d'Orléans. Two Stations.

(1). QUAI D'AUSTERLITZ (Pl., blue, 11) for the lines to *Orléans*, *Tours*, *Bordeaux*, etc.

Bureaux Succursales (sub-offices): — Rue St. Honoré, 130, and Rue Jean-Jacques Rousseau, 18; Rue Notre Dame des Victoires, 28; Rue de Londres, 8; Rue Le Peletier, 5; Rue Notre Dame de Nazareth, 30; Rue de Babylone, 17; Place St. Sulpice, 6; Place de la Madeleine, 7. Railway-tickets including the omnibus-fare may be procured at these offices. The traveller should be at the office 55 min. before the starting of the train.

Restaurant at the station, side of departure.

(2). BOULEVARD D'ENFER (Pl., blue, 5, 7) for the local lines to *Sceaux* and *Orsay-Limoars*.

Bureaux Succursales: — Rue de Londres, 8; Rue Notre Dame des Victoires, 28; Rue St. Honoré, 130.

III. **Gare de Lyon**, for the Lyons and Mediterranean line. Station in the BOULEVARD MAZAS (Pl., blue, 12). Trains to *Fontainebleau*, *Dijon*, *Châlon-sur-Saône*, *Macon*, *Neuchâtel*, *Geneva*, *Lyons*, *Marseilles*, etc. (Opposite the station, towards the N., rises the *Prison Mazas*, a model prison with 1260 cells for solitary confinement, where the generals and deputies arrested after the coup d'état in 1851 were incarcerated, and frequently mentioned in the dark annals of 1871.)

Bureaux Succursales: — Rue de Rambuteau, 6; Rue Coq-Héron, 6; Rue de Rennes, 45; Rue St. Lazare, 88; Rue des Petites Ecuries, 11.

Restaurant at the station, dear.

IV. Chemins de Fer de l'Est. Two Stations.

(1). PLACE DE STRASBOURG (Pl., red, 10) for the line to *Strasbourg*, and the branches to *Rheims*, *Metz*, *Troyes*, *Mannheim*, and *Bâle*.

The direct line to *Malhouse* has a station of its own, to the left, at the back of the main building.

Bureaux Succursales: — Rue du Bouloi, 9; Boulevard de Sébastopol, 34; Rue Quincampoix, 47 and 49; Place de la Bastille, at the Vincennes Station; Place St. Sulpice, 6; Rue Basse du Rempart, 50 (in the Boulevard des Capucines, near the Grand Hôtel).

At the last-named office tickets are issued for *Alsace*, *Lorraine*, *Switzerland*, *Germany*, *Austria*, and *Constantinople*.

Restaurants: — *Schaeffer*, Rue de Strasbourg 11, good; *Hôtel de Paris*, moderate.

(2). PLACE DE LA BASTILLE (Pl., white, 12), for the line to *Vincennes* only.

Bureau Succursale: Place de la Bourse, where tickets are sold.

V. Chemin de Fer du Nord. Station in the PLACE ROUBAIX, 18 (Pl., red, 10), for the *Lignes de Banlieue* to St. Denis, Enghien, etc.; and for the *Lignes du Nord* to Soissons, Rheims, etc., to Chantilly, Creil, Amiens, Boulogne, Calais (and London), and to Compiègne, Brussels and Cologne.

Restaurants: — *Barbotte*, opposite the side of departure; *Lequen*, nearer the Boulevard Denain, opposite the station; *Au Méridien*, Boulevard Denain, of the highest class; *Duval*, 29, and *Blavette*, 24, Rue de Dunkerque, the street passing in front of the station, side of departure.

9. POST AND TELEGRAPH OFFICES.

The **General Post Office** is in the Rue Jean-Jacques Rousseau, No. 55, near the church of St. Eustache (p. 141). The post-office undertakes the transmission of letters, written papers, and printed matter, not exceeding 3 kilogrammes ($6\frac{3}{5}$ lbs.) in weight, and samples not exceeding 300 grammes ($9\frac{3}{5}$ oz.) in weight and 25 centimètres ($9\frac{3}{4}$ in.) in length, width, or thickness. The transmission of larger parcels is undertaken by the *Messageries Nationales*, Rue Notre Dame des Victoires 28, the *Compagnie Générale des Messageries*, Rue du Bouloi 21, and other companies.

The **Poste Restante** office, at the corner of the Rue Pagevin and the Rue Coq-Héron, is open daily from 8 a. m. to 8 p. m., but on Sundays till 5 p. m. only. In applying for letters, the written or printed name, and in the case of registered letters, the passport or the addressee should always be presented. It is, however, preferable to desire letters to be addressed to the hotel or boarding-house where the visitor intends residing.

Postage. Stamps are sold at all the tobacco-shops. It may be useful to observe that a half-franc piece in silver weighs $2\frac{1}{2}$ grammes, a two-franc piece in silver or a ten-centime piece in copper 10 grammes ($\frac{1}{3}$ oz.).

Prepaid letters under 10 grammes in weight within the limits of Paris 15 c., unpaid 25 c.; for any part of France, Algeria, and Corsica, prepaid 25 c., unpaid 40 c. Prepaid letters (10 grammes, or $\frac{1}{3}$ oz.) to Great Britain 30 c., unpaid 50 c.; to N. America 50 or 80 c.; Belgium, Switzerland, 30 or 50 c.; Holland, Italy, Spain, Empire of Germany, 40 or 60 c.; Denmark 50 or 60 c.; Austria, Sweden, 60 or 80 c.; Norway, 70 or 90 c.; Russia, 80 c. or 1 fr. 10 c. — Printed matter and packets must be handed in at the office, and not thrown into a letter box. — Postage for newspapers (always prepaid), which must be enclosed by a narrow band only, capable of being easily removed, for France 4 c., for Great Britain 8 c.

Registered Letters, or 'lettres chargées', must be furnished with

two seals in the ordinary case, but with *five* if the value of the contents is written on the outside of the envelope. A receipt is given, on presenting which, in case of loss, a compensation of 50 fr. may be recovered for an ordinary letter, and the full value for one of which the contents have been declared.

Clearance of Letter Boxes. The letter-boxes are cleared seven times a day; on Sundays and festivals the street-boxes six times only, but those of the offices seven times. The clearances for the evening-trains are as follows: —

Ordinary street letter-boxes at 5 p. m. — At 5. 30 p. m. those of the offices Rue de la Ste. Chapelle, 15; Rue d'Antin, 10; Rue Palestro, 5; Avenue Victoria, 5; Rue St. Antoine, 170; Rue Paseal, 4; Rue des Feuillantines, 86; Rue du Cherche-Midi, 53; Rue Vaugirard, 36 (Palais du Luxembourg); Rue Serpente, 18; Rue St. Dominique, 184; Rue de Bourgogne, 2; Rue Montaigne, 26; Boulevard Malesherbes, 86; Avenue Joséphine, 42; Rue d'Amsterdam, 19; Gare du Nord; Rue de Bondy, 28; Rue des Ecluses St. Martin, 4; Rue de Strasbourg, 2; Boulevard Richard Lenoir, 36; Boulevard Voltaire, 105; Rue d'Aligre, 32; Boulevard Mazas, 19; Boulevard de l'Hôpital, 26. — At 5. 45 p. m. those in the Rue Pont-Neuf, 117; Rue de Luxembourg, 9; Rue d'Antin, 19; Boulevard Beaumarchais, 83; Rue des Vieilles Haudriettes, 4; Rue Cardinal Lemoine, 28; Rue Bonaparte, 21; Rue St. Dominique St. Germain, 56; Rue de la Madeleine, 28; Rue St. Lazare, 11; Rue Taitbout, 46; Rue d'Enghien, 21. — At 6 p. m. those of the offices in the Place de la Bourse; Rue de Cléry, 28; Rue St. Honoré, 202, and General Post Office.

Late Letters. If too late for the last clearance of the boxes letters may be posted from 5. 45 to 6 for a *taxe supplémentaire* of 20 c., and from 6 to 6. 15 for 40 c. at the offices Rue Pont Neuf, 17; Rue de Luxembourg, 9; Rue d'Antin, 19; Boulevard Beaumarchais, 83; Rue des Vieilles Haudriettes, 4; Rue Cardinal Lemoine, 28; Rue Bonaparte, 21; Rue St. Dominique, 56; Place de la Madeleine, 28; Rue St. Lazare, 11; Rue Taitbout, 46; Rue d'Enghien, 21.

For 20 c. additional, letters may also be posted from 6 to 6. 15, and for 40 c. from 6. 15 to 6. 30, at the Rue St. Honoré, 202; Place de la Bourse, 4; Rue de Cléry, 28; and at the General Post Office.

Letters are also received at the General Post Office from 6. 30 till 7 for an additional sum of 60 c. Letters will likewise be forwarded on the same evening if posted at the proper railway-stations before 7. 25 p. m.

From the suburbs and outskirts of Paris the evening mails are generally despatched at 4. 30 p. m.

Deliveries. There are seven deliveries of letters in Paris on week-days, and five on Sundays and festivals.

Telegraph Offices. Each of the Arrondissements contains its telegraph office. The most convenient are at the General Post Office, Rue Jean-Jacques Rousseau, 55; Avenue de la République, 2; Rue de Rivoli, 17; Place de la Bourse, 12 (day and night); the Luxembourg; Ministère de l'Intérieur, Rue de Grenelle St. Germain, 103 (day and night); Rue St. Lazare, 112; Avenue des Champs Elysées, 33 (till midnight); Rue Lafayette, 35, corner of Rue Laffitte; Grand Hôtel; Boulevard St. Denis, 16; Gare du Nord.

Charges. Telegram of twenty words, the address and signature being reckoned as well as the message itself, from any office in France to another in the same town or same department 60 c.; to other parts of France 1 fr. 40 c.; to Belgium and Switzerland 3 fr. (or 2 fr. if sent from a department on the frontier, in each case); Germany, as far as the Weser and the Werra 3, beyond these rivers 4 fr.; Holland, Spain, Italy, London 4 fr.; Portugal 5 fr.; Austria, Great Britain (other parts than London), and Ireland 6 fr.; Wallachia and Servia 7 fr.; Sweden 8 fr.; Greece and Turkey 10 fr.; Russia in Europe 11 fr.

10. SHOPS, BAZAARS, MARKETS.

Shops. With the exception of the houses in the aristocratic Faubourg St. Germain, there are few buildings in Paris which have not shops on the ground-floor. The most brilliant and attractive are those on the Boulevards, especially towards the W. end, in the Palais Royal, the Rue de la Paix, Rue Richelieu, Rue Vivienne, and Rue de Rivoli.

It is hardly necessary to caution the traveller against shops with such placards as '*liquidation*', '*vente forcée*', expressions which are generally as little consistent with truth as the 'unparalleled bargains' and 'astounding sacrifices' of English speaking countries.

A few of the best and most respectable of the innumerable and tempting '*magasins*' of Paris are here enumerated. The prices are generally somewhat high, and not always fixed.

Aluminium: *Morin*, Boulevard Poissonnière 21.

Amber ornaments: *Scheidel*, Boulevard de Sébastopol 66.

Arms, see Gunsmiths.

'Articles de Menage': **A la Menagère*, Boulevard Bonne-Nouvelle, 20, an extensive and well-stocked bazaar, worthy of a visit. Fixed prices. Admission gratis.

'Articles d'Orient': *Au Pacha*, Boul. des Italiens, 24; *A la Porte Chinoise*, Rue Vivienne 36.

'Articles de Paris' (toys, fancy-articles): *Bazar de l'Industrie*, Boulevard Poissonnière, 27; *Verry*, Boul. des Italiens, 19 ('*Galleries de Fer*').

'Articles de voyage': **Bazar du Voyage*, Boul. des Capucines, 17, and Place de l'Opéra, 3, one of the most attractive shops of the kind; *Dock du Campement*, Boul. Poissonnière, 14; *Moynat*, Place du Théâtre Français, 3; *Vre Censier*, Rue du Faubourg Poissonnière, 29.

Artificial flowers: *Mme Lafontaine*, Rue Richelieu, 18; *Mertens*, Rue St. Marc, 30; *Louis et Lucie*, Rue de la Paix, 17.

Bandagiste: *Milliary*, Rue Vivienne, 1.

Bijouterie en imitation: *Mourier*, Boulevard des Italiens, 6.

Booksellers (reading-rooms, etc.), see p. 38.

Bootmakers: *Jouvenot*, Rue St. Honoré, 165; *Roche*, Rue Richelieu, 69; *Delvil*, Passage Jouffroy, 46. — For Ladies: *Meier*, Rue Tronchet, 17; *Jordan*, Place de la Madeleine, 13; *Ferry*, Rue Scribe, 11; *Chapelle*, Rue Richelieu, 85.

Boots, ready-made: *Aux Quatre Diables*, Rue Auber, 1; *Dupuis*, Rue Neuve des Capucines, 22; Boul. Poissonnière, 29; Boul. de Sébastopol, 68; Rue du Bac, 19; *Docks de la Cordonnerie*, Rue de Rivoli, 144; *Au Prince Eugène*, Rue de Turbigo, 29, near the Boul. de Sébastopol.

Bronze copies of celebrated antiques: **Barbedienne*, Boulevard Poissonnière, 30.

Bronzes, etc.: **Susse Frères*, Place de la Bourse, 31; *Giroux*, Boulevard des Capucines, 43 (see also Toyshops); *Philippe*, Galerie Montpensier, 66 (Palais Royal); *Levy*, Boul. Montmartre, 5; *Aux Mille Pendules*, Boul. Montmartre, 27.

Cabinet-makers: *Tahan*, Boulevard des Italiens, 11, and Rue Pastourel, 5.

Cambric handkerchiefs: *Compagnie Irlandaise*, Rue Tronchet, 36; *Plet Frères*, Rue Vivienne, 8. See also Drapery.

Carpets: **Braquenié*, Rue Vivienne, 16; *Choquel*, next door.

Cashmeres, see Shawls.

Chemists and Druggists: *Pharmacie Normale*, Rue Drouot, 15; *Des Panoramas*, Rue Montmartre, 151; *Favrot*, Rue Richelieu, 102; *Laroze*, Rue Neuve des Petits Champs, 26; *Du Louvre*, Rue St. Honoré, 151; *Hogg* (English), Rue Castiglione, 2; *Swan* (English), Rue Castiglione, 12.

Chocolate and Tea: *Marquis*, Passage des Panoramas, 57, 58, 59, and Rue Vivienne, 44; *Dettwiller et Leleu*, Rue Richelieu 28, and Rue Montpensier 25; *Perron*, Rue Vivienne, 14; *Masson*, Boul. de la Madeleine, 9; *Guérin Boutrou*, Boul. Poissonnière, 29; *Compagnie Coloniale*, Rue de Rivoli, 132; *Compagnie Française*, Boulevard de Sébastopol, 18; *Chocolat Suchard*, Rue de Turbigo, 41. Suchard's, Ménier's, and Ibled's sold everywhere.

Clothing, see Tailors, Milliners.

Confectioners, see p. 19.

Corals: *Defoy et Cie*, Boulevard des Italiens, 4.

Corsets: *Mmes de Vertus*, Rue Auber, 12.

Cutlery: *Touren*, Rue de la Paix 24; *Cardeilhal*, Rue de Rivoli, 19.

Delicacies, preserved meats, etc.: **Chevet*, Palais Royal (see p. 13); **Potel et Chabol*, Boul. des Italiens, 25; *Cuvillier*, Rue de la Paix, 16; *Demange et Testol*, Rue de la Chaussée d'Antin, 15.

Diamonds: *Fontana*, in the Palais Royal, Galerie Beaujolais, 93, 94; *Mellerio*, Rue de la Paix, 9.

Drapery (linen, etc.): *Grande Maison de Blanc*, Boul. des Capucines, 6; *Magasin de Blanc*, Boul. des Italiens, 8; *Chapron*, Rue de la Paix, 11. See also Haberdashery.

Electro-plate ('alfévide'): *Christophle et Cie*, Pavillon de Hanovre, at the corner of the Boul. des Italiens and the Rue Louis le Grand, not far from the Nouvel Opéra; also Rue de Bondy, 56, and at numerous dépôts.

Dressmakers, see Milliners and Dressmakers.

Engravers: *Lozano*, Rue Vivienne, 45; *Bouvet*, Rue Castiglione, 14; *Serin*, Boul. Montmartre, 21; *Decourcelle*, Galerie Montpensier, 40 (Palais Royal).

Engravings: *Goupil et Cie*, Boulevard Montmartre, 19, and Rue Chaptal, 9; **Martinet* (engravings and photographs), Rue de Rivoli, 172, opposite the Pavillon de Rohan, and Boul. des Capucines, 12, on the ground-floor of the Grand Hôtel.

Fans: *Chardin*, Rue Auber, 17.

Fancy Articles, see Articles de Paris; Toyshops; also Bazaars (p. 36).

Furniture, see 'Articles de Menage.'

Furriers: *Compagnie Générale de Leipzig*, Boul. Poissonnière, 9; *A la Régence* (Mary), same boulevard, 15; *Aux Américains*, Rue St. Honoré, 12; *Lachnitt*, same street, 165; *Lhuillier et Grébert*, Rue de l'Arbre Sec, 18 (between Rue St. Honoré and Rue de Rivoli).

Glass and Crystal: *A l'Escalier de Cristal* (Lahoche), Rue Scribe, 6, and Rue Auber, 1, near the Opera; *Boutigny*, 'Bernard Palissy', Passage des Princes, 5 bis, near the Boul. des Italiens, and Galerie Montpensier, 19 (Palais Royal); *Loisy*, Rue du Louvre, 6.

Glovers: **Jouvin*, Rue de Rougemont, 1, near the Boul. Poissonnière; *Boivin*, Rue Castiglione, 10; *Privat*, Boulevard Haussmann, 46; *Rist*, Boulevard des Capucines, 9; *Durand*, Rue de la Chaussée d'Antin, 22; *A la Tour de Nesle*, Boulevard des Italiens, 3; *Bertin*, same boulevard, 27.

Goldsmiths and Jewellers: very numerous and tempting, especially in the Rue de la Paix and the Palais Royal. Every genuine gold article bears the government stamp of the 'Monnaie', or

mint. *Philippi*, Rue Richelieu, 19; *Dumont*, Rue de la Chaussée d'Antin, 4; *Rouvenat*, Rue Hauteville, 62; *Auboin* (also watches), Boul. Poissonnière, 1; *Sarazin* (watches), Boulevard St. Denis, opposite the Porte St. Denis; *Detouche*, Rue St. Martin, 228; *A la Pomme d'Or*, Boul. de Sébastopol, 54. — Imitation-jewellery: *Mourier*, Boul. des Italiens, 6, and Palais Royal, 36, 68, 69, 84, 125, 132.

Gunsmiths: *Claudin*, Boul. des Italiens, 38; *Faure le Page*, Rue Richelieu, 8, near the Théâtre Français; *Rochutte*, same street, 97; *Hublin*, Boul. St. Denis, 17.

Haberdashery, 'Nouveautés', etc.: **Grands Magasins du Louvre*, occupying almost the whole ground-floor of the Hôtel du Louvre, with two entrances in the Rue de Rivoli, two in the Rue St. Honoré, and one at the corner of the Rues Marengo and St. Honoré, a magnificent shop containing all kinds of materials for ladies' dress; **A la Ville de Paris*, Rue Montmartre, 170, near the boulevards; *Grands Magasins de la Paix*, Rue du Quatre Septembre, 23, 24, 25, 29; *Aux Trois Quartiers*, Boul. de la Madeleine, 21, 23; *A Pygmalion*, Rue de Rivoli, 15; **Au Petit St. Thomas*, Rue du Bac, 27—35; *Au Bon Marché*, same street, 135, 137, and Rue de Sèvres, 18—24; *Aux Deux Magots*, Rue Bonaparte, opposite St. Germain des Près; *A la Ville de St. Denis*, Rue du Faubourg St. Denis, 91, near the Gares du Nord and de l'Est; *Au Pauvre Jacques*, Place du Château d'Eau.

Hairdressers, very numerous: *A la Régence*, Rue St. Honoré 159, etc. — 'Taille de cheveux' generally 50, 'coup de fer' (curling) 25—50, 'pour faire la barbe' 25, 'friction' (washing the hair) 50 c.

Harmoniums: *Debain*, Place Lafayette, 116, opposite St. Vincent de Paul; *Alexandre*, Rue Richelieu, 106.

Hatters: *Gibus*, Rue Vivienne, 20; *Bandoni Fils*, Rue Vivienne, 26; *Delion*, Passage Jouffroy, 21; *Raoul*, Boul. des Italiens, 28; *Maréchal*, to the r. before entering the Palais Royal at the end next the Louvre.

India-rubber Wares: *Guibal*, Rue Vivienne, 40; *Larcher*, Rue d'Aboukir, 7, not far from the Porte St. Denis.

Lace: *Cavalley*, Boul. des Italiens, 8; *A la Glaneuse* (ribbons, etc.), Rue de la Chaussée d'Antin, 7; *Lefébure Frères*, Rue de Cléry, 42 (leading out of the Rue Montmartre).

Leather Wares: **Klein*, of Vienna, Boulevard des Capucines, 6, novelties of Paris and Vienna, also bronzes, objects of art, etc. — See also Toyshops, 'Articles de Paris', 'Articles de Voyage'.

Marbles and Onyxes (from Algeria): *Cornu*, Boulevard des Italiens, 24.

Milliners and Dressmakers: numerous 'Nouveautés' and 'Modes' in the boulevards and principal streets, the best of which

have little display in the windows. *Du Riez*, Place du Nouvel Opéra, Rue Halévy, 8; *Mantel et Thérèse*, same street, 12; *Boudet*, Boul. de la Madeleine, 7; *Chevrillon*, Boul. Haussmann, 64, at the corner of the Rue Caumartin; *Viot*, Rue de la Paix, 12; *Herst*, Rue Drout, 8; *Servot*, Boul. Montmartre, 19; *Grosse*, Passage du Saumon 63, near the Rue Montmartre, good and not unreasonable; *Duchot*, Rue Vivienne, 37; *Pingat*, Rue Louis le Grand, 30.

Money-changers: *Chêne*, Galerie Montpensier, 25, Palais Royal; *Mac-Henry Chaigneau*, Rue Neuve St. Augustin, 38; *Meyer and Cohn*, Rue Vivienne, 18; *Mayer et Fils*, Rue St. Honoré, 235.

Mineral Waters: Boulevard Montmartre, 22, at the corner of the Rue Drouot.

Mourning: **Au Cyprès*, Rue de la Chaussée d'Antin, 5.

Music: *Au Ménestrel*, Rue Vivienne, 2, and Galerie Montpensier, 42; *Choudens*, Rue St. Honoré, 263; *Cambagi*, Rue Richelieu, 112, near the boulevards.

Musical Boxes: *Letellier*, Boul. Poissonnière, 17; *Wurtel*, Passage Vivienne, 38 and 40, near the Palais Royal.

Opticians: *Chevalier*, Galerie de Valois, 158 (Palais Royal); *Maison Soleil*, Galerie Vivienne, 21, 23; *Harweiler*, Boulevard Montmartre, 22.

Oriental Curiosities, see 'Articles d'Orient'.

Paper, see Stationery.

Paperhangings: *Maigret*, Boul. des Italiens, 3; *Morand*, Rue Tronchet, 6, near the Madeleine; *Salagnad*, Rue Royale, 10.

Perfumery: *Société Hygiénique*, Boulevard des Italiens 11, Rue de Rivoli, 55 and 79, Galerie d'Orléans (Palais Royal), 24; *Piver*, Boulevard de Strasbourg, 10, Rue Vivienne, 29 (Place de la Bourse), and Boul. des Italiens, 23; *Pinaud et Meyer*, Boulevard de Strasbourg, 37, Boul. des Italiens, 30, and Rue Richelieu, 53; *Violet*, Boul. des Capucines, 12; *Rimmel*, Boul. des Italiens, 17; *Guerlain*, Rue de la Paix, 15; *Legrand*, Rue St. Honoré, 107; *Botot* (dentifrices), Boul. des Italiens 18, and Rue St. Honoré, 229; *Docteur Pierre* (dentifrices), Place de l'Opéra, 8, and Boul. Montmartre, 16.

Photographers: *Carjat et Comp.*, Rue Notre Dame de Lorette, 10; *Disdéri*, Boul. des Italiens, 8; *Numa Blanc*, same boulevard, 29; *Mulnier*, same boulevard, 25; *Mayer et Pierson*, Boul. des Capucines, 3; *Nadar*, same boulevard, 35; *Pierre Petit*, Place Cadet, 31; *Reutlinger*, Boulevard Montmartre, 21; *Léon et Lévy*, Boul. de Sébastopol, 113; *Mouilleron*, Rue Auber, 1, near the Opera. See also Engravings.

Pipes, Mouthpieces, etc.: *Sommer*, Boul. des Italiens, 11, 13; *Gay*, Passage Jouffroy, 19; *Au Pacha*, Place de la Bourse, 1, 3.

Porcelain and Fayence, see Glass.

- Preserved fruits: *Jourdain*, Rue Neuve des Petits Champs, 52.
- Shawls: *Compagnie des Indes*, Rue Richelieu, 80; *Frainais et Gramagnac*, Rue Richelieu, 82; *Oulman*, Rue Drouot, 2, at the corner of Boul. Montmartre; *L'Union des Indes (Lehoussel)*, Rue Auber, 1, near the Opera.
- Shirt-makers: *Plessis*, Passage des Panoramas, 51; *May*, Boul. des Italiens, 14; *Demarne*, Rue de la Chaussée d'Antin, 5, not far from the Opera; *Au Carnaval de Venise*, Boul. de la Madeleine, 3; *Chemiserie Spéciale*, Boul. de Sébastopol, 102, near the Square des Arts et Métiers; *Chemiserie du Palais Royal*, Rue St. Honoré, 167.
- Silk mercers: *Compagnie Lyonnaise*, Boulevard des Capucines, 37; *Cavally*, same boulevard, 8; *A la Colonie des Indes* (foulards), Rue de Rivoli, 114; *Au Louvre*, in the hotel of that name, very extensive. See also Haberdashery.
- Silversmith: *Wiese*, Rue Richelieu, 86.
- Stationery: *Marion fils et Géry*, Cité Bergère, 16, near the Rue du Faubourg Montmartre; *Madroni*, Boul. de la Madeleine, 3.
- Surgical instruments: *Luer*, Place de l'Ecole de Médecine, 19; *Charrière*, Rue de l'Ecole de Médecine, 6.
- Tailors: *Dasautoy*, Boul. des Capucines, 8; *Renard*, Boul. des Italiens, 2; *Lejeune*, same boulevard, 8; *Laurent Richard*, 18; *Pomadère*, 24; *Vivien* (for children), 28. — Ready-made clothing: **A la Belle Jardinière*, Rue du Pont Neuf 2, a vast establishment; *Au Palais de Cristal*, at the corner of the Rues Vivienne and Filles St. Thomas, near the Bourse; *Godchau*, Rue Montmartre, at the corner of the Rue Bergère; **A l'Union des Nations*, Boul. Poissonnière, 23; *Aux Galeries de Paris*, Boul. des Italiens, 29.
- Tea, see Chocolate and Tea.
- Tobacco, see Cigars, p. 36.
- Toilet, see Perfumery, Hairdressers, 'Articles de Voyage'.
- Toyshops: **Giroux*, Boul. des Capucines, 43, a large and beautiful repository of fancy-articles, playthings, and objects of art, converted into a vast bazaar towards Christmas, when it is visited by thousands of people. — *Au Nain Bleu*, Boul. des Capucines, 27; *Galerie de Fer*, Boul. des Italiens; *Gaiton*, Passage Jouffroy, 13, 15; *Simonne*, Passage Delorme, 188, near the Tuileries; **Au Paradis des Enfants* (Perreau), Rue de Rivoli, 156, and Rue du Louvre, 1.
- Travelling Requisites, see 'Articles de Voyage'.
- Trimmings (silk, lace, braid, etc.): *A la Ville de Lyon*, Rue de la Chaussée d'Antin, 6; *A la Glaneuse*, same street, 7; *A l'Hermite*, Rue Auber, 21.
- Trunks and portmanteaus, see 'Articles de Voyage'.
- Umbrellas, parasols, and walking-sticks: *Maison Antoine*, Galerie de Chartres, 26, 29 (Palais Royal); *Bison*, Rue Neuve des

Petits Champs, 39; *Hartmann*, Boulevard des Capucines, 21; *Harville*, Boul. Poissonnière, 7 bis.

Watches and Clocks: *Charles Leroy et Fils*, Palais Royal, Galerie Montpensier, 13, 15; *Oudin*, Galerie Montpensier, 52; *Piéfort*, Galerie Vivienne, 38, 40; *Golay-Leresche*, Rue de la Paix, 2; *Geissler*, Rue de la Chaussée d'Antin, 64; repairs executed. See also Goldsmiths.

Wines and Liqueurs: *Compagnie des Grands Vins de Bourgogne*, Rue Royale St. Honoré, 6; *Société Œnophile*, Rue Montmartre near the boulevard; *Rivet* (Champagne and Bordeaux), Boul. Poissonnière, 8; *Raderer et Cie*, Rue Lafayette, 44; *Cliquot*, Rue de la Michodière, 7; *Agence Vinicole*, Cité de Trévisé, 3; *Guy*, see p. 20. See also Delicacies, etc.

Wood, carved: *Wirth*, Boul. des Italiens, 7.

Those who desire to transmit their purchases direct to their destination should secure the services of a goods-agent; e. g. *M. Hofmann*, Rue du Mail, 18; *Camus et Cie*, Rue du Faubourg Poissonnière, 25; *Jébaume*, Rue de Trévisé, 35.

Bazaars. Establishments of this kind, for the sale of fancy articles, travelling requisites, toys, trimmings, small wares, etc., abound at Paris. The largest and most attractive are *La Menagère*, the *Bazar de l'Industrie*, the *Dock du Campement*, and the *Galleries de Fer*, already mentioned (see 'Articles de Menage, de Paris, de Voyage'). They afford a pleasant lounge in wet weather, being open to the public, and many of their wares are really good and cheap.

Cigars. The importation and manufacture of tobacco and cigars are a monopoly of government. Tobacco-shops, where postage-stamps are also sold, are to be found in almost every street. Prices invariable: '*Bordelais*' at 5 c., '*Medianitos*' at 15 c. (sold only in bundles of 6), and '*Londres*' at 30 c. (in bundles of 10) are tolerably good for the price. Genuine imported cigars, varying in price from 30 c. to 1½ fr. each, are sold only at the principal dépôt, Quai d'Orsay 63, and at the Grand Hôtel, Boulevard des Capucines. — *Cigarettes*, sold in packets, cost 2—5 c. each. — Oriental tobaccoes and cigarettes are sold at No. 32, Boulevard des Italiens. — Passers-by are at liberty to avail themselves of the light burning in every 'bureau de tabac', without making any purchase.

Auctions. An edifice built in 1848 expressly for '*Ventes aux Enchères*', or sales by auction, is the *Hôtel des Ventes Mobilières*, Rue Drouot 5, near the Boulevards Montmartre and des Italiens. Sales daily from 2 to 4 or 5 o'clock. Furniture on the ground-floor; objects of art, pictures, coins, etc., on the first floor. The articles may be inspected by the public on the day or morning previous to the sale. The auctioneers are termed *Commissaires Priseurs*.

Strangers are cautioned against making purchases here in person, as trickery is too frequently practised, but a respectable agent may be employed to bid for any article they may desire to purchase.

Book-auctions take place in the evening at the *Salle Silvestre*, Rue des Bons-Enfants 28, near the E. side of the Palais Royal.

Markets. The **Halles Centrales* (comp. p. 143), adjoining the church of St. Eustache (Pl., white, 7), the principal vegetable and provision market of Paris, should be visited in the morning at an early hour. Supplies begin to arrive about midnight, from which hour till the middle of the following day the neighbouring streets are crowded with vehicles of every description. None but dealers are permitted to make purchases before 9 a. m., at which hour a bell is rung to announce the opening of the market to the general public.

Another handsome covered market is the *Marché St. Germain*, to the N. of the church of St. Sulpice. Most of the other quarters of the city now boast of their 'marché couvert', built in the style of the Halles Centrales.

The *Marché aux Chevaux*, formerly situated to the S. of the Jardin des Plantes, on the Boulevard de l'Hôpital (Pl., blue, 10), is now closed, and a new site for it has not yet been chosen. Horses of superior breed are sold by auction on Thursdays, from 1 to 4 o'clock, and by private bargain on other days, at the '*Tattersall Français*', Rue Beaujon, 24, near the Champs Elysées.

Dog Market. A dog-market is held on Sundays, 12—2 o'clock, at the old Horse Market, where many a lost favourite is recognised and redeemed by its bereaved owner. At the *Foarrière des Chiens*, in the adjoining Rue Poliveau, stray dogs are kept and fed for a week, after which they are destroyed if not reclaimed.

Flower Markets. At the back of the Tribunal de Commerce (Wednesdays and Saturdays); in the Place de la Madeleine (Tuesdays and Fridays); near the Château d'Eau (Boulevard St. Martin); and in the Place St. Sulpice (Mondays and Thursdays).

The *Marché du Temple*, a new market, chiefly destined for dealers in second-hand articles, 'friperie', etc., occupies the site of the ancient 'Temple', near the Place du Château d'Eau, and contains about 2400 stalls and shops.

The *Marché aux Bestiaux* at Villette, near the Abattoirs (p. 234), is capable of containing 5000 head of oxen and 30,000 sheep.

The *Marché aux Oiseaux* has recently been transferred to the Boulevard Voltaire.

The *Halle aux Vins*, or wine-depôt of Paris, adjoining the Jardin des Plantes, occupies the extensive site of the suppressed abbey of St. Victor, and extends for nearly half a mile along the bank of the Seine. Some half million casks here lie in bond, the duty being paid on their removal. Average prices per hogshead of 300 bottles: sound Médoc table-wine 200 fr.; St. Julien

250 fr.; Château wines of the Médoc 650 fr., finest quality 1000 fr.; Château Lafitte, Ch. Latour, and Ch. Margaux 1500—2000 fr. English duty 65 fr. (carriage to London 8 fr.), American at present 50 per cent. of the value.

11. BOOKSELLERS, READING ROOMS, NEWSPAPERS.

Booksellers. *Galignani's Library*, Rue de Rivoli, 224, an old establishment with a large assortment of English and American books. *Galignani's Messenger*, the well-known English paper, is published here. This daily journal (single paper 40 c., per week 2½ fr.), which has been in existence for 60 years, contains an excellent summary of political and commercial news, the latest information from England, the United States, and the whole of the continent, and a list of the principal sights and amusements of Paris. It gives a list of American visitors in Paris daily, and another on Fridays of English and American visitors to the chief cities of Europe. The English and American places of worship (p. 41) are enumerated every Saturday.

Librairie Franck, Rue Richelieu, 67, and *F. Klincksieck*, Rue de Lille, 11, chiefly for French and German literature. — *Haar et Steinert*, Rue Jacob, 9, best shop for German books. — *Librairie Internationale*, Boulevard Montmartre 15, at the corner of the Rue Vivienne. — *Garnier*, Palais Royal, between the Galeries d'Orléans and Montpensier. — Book-stalls under the porch of the Théâtre de l'Odéon, and many others in the Quartier Latin. — For the addresses of other 'libraires-éditeurs', consult the 'Bottin', or Directory of Paris (p. 3).

Reading Rooms. *Galignani's Reading Room*, Rue de Rivoli, 224, is well supplied with English, American, German, French, Belgian, and other newspapers and periodicals. Admission per diem 50 c., per fortnight 5 fr., per month 8 fr.; open 9 a. m. to 9 p. m. An extensive *Circulating Library* is annexed to the establishment. — *Salon Littéraire*, in the Passage de l'Opéra (N. side of the Boul. des Italiens), Galerie du Baromètre 11, French, German, and English newspapers; adm. 25 c., per week 2 fr., fortnight 3½ fr., month 6 fr.; open 9 a. m. to 11 p. m. — *Cabinet Littéraire*, Passage Jouffroy 12 (Boul. Montmartre), a rendezvous of foreign newspaper correspondents. — *Salon Littéraire National*, Rue de Méhul 1, near the Théâtre Italien.

Reading-rooms on the left bank of the Seine: Rue de Tournon 16, near the Luxembourg; Rue Casimir de la Vigne 10, near the Odéon; Rue Soufflot 18, etc.

These reading-rooms are convenient places for letter-writing. Materials for the purpose may also be procured at any of the cafés.

Newspapers. *Galignani's Messenger*, see above. *American Register* (single paper 30 c.), office No. 3, Rue Scribe. — The Pari-

sian newspapers are sold at the 'kiosques' in the boulevards and in all the principal streets. The following are among the most important (15 c. each): —

Conservative Monarchical: *Le Figaro* (circulation of 50,000), *Le Constitutionnel* (Bonapartist), *Le Français*, *Le Guulois* (Bonap.), *La Gazette de France* (estab. 1630), *La Gazette des Tribunaux*, *Le Journal de Paris*, *Le Messenger de Paris* (Orleanist), *Le Monde* (clerical), *Le Moniteur*, *L'Ordre* (Bonap.), *Le Paris-Journal*, *La Patrie*, *Le Pays* (Bonap.), *La Presse*, *Le Soir*, *Le Soleil* (Orleanist), *L'Union* (Legitimist), *L'Univers* (Ultramontane).

Conservative Republican: *Le Temps*, *Le Bien Public*, *Le Siècle*, *La France*, *Le Journal des Débats*, *La Liberté*, *Le National*, *Le XIX. Siècle*.

Radical Republican: *L'Opinion Nationale*, *L'Evènement*, *Le Rappel*, *La République Française*.

There are also numerous 'petits-journaux' (5 c. each): *Le Petit Journal* (circulation of 350,000), *Le Petit Moniteur*, *La Petite Presse*, *Le Petit National*, etc.

Reviews and Periodicals: *Revue des Deux Mondes*, *Le Correspondant*, *Revue Britannique*, etc.

Illustrated Journals: *L'Illustration*, *L'Univers Illustré*, *Le Monde Illustré*, *Le Journal Amusant*, *La Vie Parisienne*, *Le Charivari*, *Le Journal pour Rire*, and many others.

12. BATHS, PHYSICIANS, MAISONS DE SANTÉ, etc.

Baths. *Wurm Baths* in the floating establishments on the Seine, and in many others in different parts of the town. Charge from 50 c. to 1 fr., an additional charge being made for towels. **De la Samaritaine*, below the Pont Neuf, right bank (Pl., white, 7); *des Tuileries*, near the Pont Royal, same side; *Rivoli*, Rue de Rivoli, 202; *Algériens*, Rue Vivienne, 47; *de Jouvence*, Boul. Poissonnière, 30 (Hôtel Beau Séjour); *de la Chuussée d'Antin*, in the street of that name, 46; *du Havre*, Rue St. Lazare, 120, near the station. — On the left bank: *A l'Hydrophère*, Rue Tarane, 12; *St. Sul-pice*, in the Place of that name, 12.

There are also a number of establishments for mineral, Turkish, vapour, and other baths: *Bains Vivienne*, Rue Vivienne, 15; *Bains Florian Connette*, Rue Neuve des Petits Champs, 79 (chiefly for vapour and sanitary baths); *Bains de Mer et de Seine de la Frégate*, below the Pont Royal, on the l. bank (sea-water, Russian baths, etc.); *Goffinon*, Boulevard de Strasbourg, 85 bis; *Gautier's* electric baths, Rue Sévigné, 11, etc.

Cold Baths in the Seine: **Deligny*, Quai d'Orsay, near the Place de la Concorde (Pl., white, 5), admirably fitted up; *du Pont Royal* (entered from the Quai Voltaire); **Henri IV.* (entrance near the statue on the Pont Neuf); *de l'Hôtel Lambert*, near the

Quai de Béthune (Ile St. Louis; Pl., white, 10), recommended to ladies also; *Ecole de Natation d'Asnières* (p. 235), etc.

The usual charges at all these baths are: admission 20, swimming-drawers and towel 20, cabinet for undressing 10 c., in addition to which the 'garçon' expects a fee of 10 c. — It should be observed that one half of each bath is generally very shallow, being intended for non-swimmers, while the other half is often not more than 5—6 ft. in depth. Divers are therefore recommended to use great caution. The same remarks apply to the baths for ladies, where the charges are similar.

Physicians. Should the traveller require medical advice during his stay in Paris he should obtain from his landlord the name of one of the most eminent practitioners in the neighbourhood of his hotel or lodgings. Information may also be obtained at the English and other chemists' shops (p. 31), or at *Galigani's* (p. 38). As changes of address are not unfrequent, the '*Bottin*', or Directory, may also be consulted. Usual fee from 5 to 10 fr. per visit or consultation. Among many others the following names may be mentioned: —

Dr. Bishop, Rue Matignon, 22; *Dr. Burridge*, Avenue Montaigne, 68; *Dr. Campbell*, Rue Royale St. Honoré, 24; *Dr. Chepmell*, Rue Matignon, 19; *Dr. Churchill*, Rue Scribe, 7; *Dr. Cormack*, Rue d'Aguesseau, 7, physician of the *Hertford British Hospital*, Route de la Révolte, 5; *Dr. James*, Rue de Luxembourg, 51; *Dr. Maccarthy*, Boulevard Malesherbes, 17; *Dr. Macgavin*, Rue Saussaies, 10; *Dr. Otterburg*, Boulevard des Capucines, 39; *Dr. Rayner*, Avenue Urich, 11; *Dr. Shrimpton*, Rue d'Anjou St. Honoré, 17; *Dr. Ward*, Rue Castiglione, 8.

Oculists: *Dr. Herschel*, Rue Laffitte, 18; *Dr. Liebreich*, Rue Marignan, 21; *Dr. Sichel*, Rue Neuve des Mathurins, 86.

Dentists: *Adter*, Rue Meyerbeer, 2, near the Opera; *Auber*, Rue St. Honoré, 342; *Didsbury*, Rue Meyerbeer, 3; *Dorigny*, Passage Véro-Dodat, 33; *Duchesne*, Rue Lafayette, 45; *Gage*, Rue de la Paix, 3; *George*, Rue de Rivoli, 224; *Hénoque*, Rue Richelieu, 8; *Reinvitlers*, Boul. des Italiens, 11; *Rogers*, Rue St. Honoré, 270; *Seymour*, Rue Castiglione, 10; *Weber*, Rue Duphot, 25.

Chemists and Druggists, see p. 31.

Maisons de Santé. In case of a serious or tedious illness, the patient cannot do better than take up his quarters at one of the regular sanitary establishments. There are many well conducted houses of the kind in Paris and the environs, where patients are received at from 150 to 1000 fr. per month, including board and lodging, medical attendance, baths, etc., and where drawing-rooms, billiard-tables, gardens, etc., as well as good tables d'hôte, are provided for convalescents. A carefully worded agreement between the patient and the director should, if possible, be drawn up before entering. The following may be recommended: — *Mai-*

son Municipale de Santé (Dubois), Rue du Faubourg St. Denis 200 (terms 4—15 fr. per day, everything included); *Etablissement Hydrothérapique d'Auteuil* (Dr. Beni-Barde), Rue Boileau 12; *Maison de Santé du Faubourg St. Germain*, Rue du Cherche-Midi 84. — *British Hospital*, see above.

13. ENGLISH DIVINE SERVICE. PROTESTANT CHURCHES.

English Churches. For trustworthy information, visitors are recommended to consult the *Stranger's Diary* of the Saturday number of Galignani's Messenger (p. 38). At present the hours of service are as follows: —

Church of England: — *Chapel of the Embassy*, Rue d'Aguesseau 5, Faubourg St. Honoré, near the English Embassy, services at 11. 30, 3. 30, and 7. 30. — *Marbœuf Chapel*, Avenue Marbœuf 10 bis, Champs Elysées; services at 11, 3. 30, and 7. 45. — *English Chapel*, Rue St. Hippolyte 38, Passy.

English Congregational Chapel, Rue Royale St. Honoré 23; services at 11. 30 and 7. 30.

Engl. Rom. Catholic Church, 50 Avenue de la Reine Hortense, mass at 7, 8, 9, and 10, on Sundays, sermons at 10 and 3.

Protestant American Chapel, Rue de Berry 21; services at 11. 15 and 3. 30. — *American Episcopal Church*, Rue Bayard, services at 11. 30 and 3. 30.

Church of Scotland: *Chapel of the Oratoire*, Rue de Rivoli 162; services at 11 and 3.

Westeyan Chapels: Rue Roquépine 4, adjoining No. 41 Boulevard Malesherbes, near the Madeleine. Service on Sundays at 11. 30 a. m. and 7. 30 p. m., on Wednesdays at 7. 30 p. m. — Also at Asnières, near the railway-station.

Protestant Churches (*Temples Protestants*). *Calvinist*: *L'Oratoire*, (p. 134), Rue St. Honoré 157, opposite the N. entrance of the Louvre. — *Ste. Marie* (formerly *Eglise de la Visitation des Filles Ste. Marie*), Rue St. Antoine 216, near the Place de la Bastille. — *Pentemont*, Rue de Grenelle St. Germain 106, near the Ministère de l'Intérieur, on the l. bank of the Seine. — *Eglise de la Trinité*, Rue Roquépine 5.

The *Eglise Evangélique*, Rue de la Victoire, corner of the Rue St. Georges, is a French reformed church independent of the state. Service in all the above at 11. 15 a. m.

Lutheran (*Confession d'Augsbourg*): *Temple des Carmes Billettes*, Rue des Billettes 16, to the N. of the Hôtel de Ville. Service at 12 in French, at 2 in German. — *Temple de la Rédemption*, Rue Chauchat 5, fitted up as a place of worship in 1853. Service at 11.

14. EMBASSIES.

- Austria*, Rue Las Cases, 7, 9 (office-hours 1—3 o'clock).
Bavaria, Rue de Berry, 5 (12—2).
Belgium, Rue du Faubourg St. Honoré, 153 (12—2).
Denmark, Rue de l'Université, 37 (1—3).
Germany, Rue de Lille, 78 (12—1½).
Great Britain, Rue du Faubourg St. Honoré, 39 (10—3).
Holland, Rue Montaigne, 9 (12—2).
Italy, Avenue des Champs Elysées, 6 (1—3).
Russia, Rue Grenelle St. Germain, 79 (12—2).
Spain, Quai d'Orsay, 25 (1—4).
Sweden and Norway, Rue de Rovigo, 22 (12—2).
Switzerland, Rue Blanche, 3 (10—3).
Turkey, Rue Laffitte, 17 (12—3).
United States of N. America, Avenue de l'Impératrice (or Uhrich), 75; office, Rue de Chaillot, 95 (10—3).

The above are the present addresses; but a change of residence sometimes takes place.

15. THEATRES.

Performances begin at various hours between 6 and 8 o'clock, and generally last till midnight. As the hours for opening the doors are frequently changed, the play-bills should always be consulted beforehand.

As the theatres present a highly characteristic phase of Parisian life, the traveller should on no account omit to visit some of them; but as the acting can hardly be appreciated without some acquaintance with the colloquial and slang expressions of every day life, which can only be acquired by a prolonged sojourn in Paris, visitors are strongly recommended to purchase the play to be performed, and peruse it beforehand. *Tresse*, Palais Royal, Galerie de Chartres 2, 3, and the *Magasin Théâtral*, Boul. St. Martin 12, may be mentioned as shops where dramatic compositions of every kind are sold. The programmes, *entr'actes*, etc. offered for sale at the theatres contain merely the names of the plays and the performers.

Among the best places may be mentioned the *fauteuils d'orchestre*, or stalls next to the orchestra, behind which are the *stalles d'orchestre*; then the *fauteuils de balcon*, or front seats of the second tier of boxes.

As the arrangement and names of the seats differ in the different theatres, the intending visitor should consult the plan of the building at the office. As a rule the price of a seat is the best criterion of its advantageousness. Several complete lists are given below as specimens. The first boxes and the 'fauteuils de balcon' are the most suitable places for ladies. In some theatres ladies are not admitted to the orchestra stalls.

The *Parterre* or pit is always crowded. Those who wish to secure a tolerable seat in this part of the theatre should be at the door at least an hour before the beginning of the performance, and, with the exact entrance-money in hand, fall into the rank (*faire queue*) of other expectants. Frequenters of the pit, on leaving the theatre between the acts, usually secure their seats by attaching their handkerchiefs to the bench.

It is a wise precaution, especially in the case of very popular performances, to secure a good seat by purchasing a ticket (*billet en location*) beforehand at the office of the theatre (*bureau de location*), between 12 and 5 o'clock, or at one of the *theatre offices* (Boulevard des Italiens 15, and Boulevard des Capucines, near the Grand-Hôtel), which are open from 9 a. m. to 9 p. m. A *numéro de face*, and not one *de côté*, should if possible be secured. These *billets en location* generally cost 1—2 fr. more than *au bureau*, i. e. at the door, but the purchaser has the satisfaction of knowing that his seat is reserved. Box-places, however, cannot thus be obtained beforehand except by taking a whole box (4—6 seats). The different charges for admission given below vary according to the season and the popularity of the piece and of the actors. Strangers are particularly cautioned against purchasing tickets from '*valets de place*' and similar persons, who frequently loiter in the vicinity of the theatres and endeavour to impose on the public.

The *Claque* ('*Romains*', '*Chevaliers du Lustre*'), or paid applauders, form an annoying, although characteristic feature in most of the theatres. They generally occupy the centre seats in the pit, under the chandelier or '*lustre*', and are easily recognised by their simultaneous and vigorous exertions. There are even '*entrepreneurs de succès dramatiques*', a class of mercantile adventurers who furnish theatres with *clagues* at stated terms. Strange as it may seem to the visitor, all attempts to abolish this nuisance have hitherto failed.

The attendants of the '*vestiaire*' or cloak-room are often troublesome in their efforts to earn a '*pourboire*'. One of their usual attentions is to bring '*petits banes*', or footstools, for the use of ladies; and they have a still more objectionable practice of bringing the cloaks and shawls to the box before the conclusion of the performance in order to secure their gratuity in good time.

Paris contains upwards of forty theatres. In consequence of a decree of 7th January, 1864, granting additional facilities for the erection of new theatres, and abolishing certain monopolies, the number has greatly increased of late. A list of the most important, according to the order prescribed by the police, is here annexed.

Opéra. The old Opera House, or *Académie Nationale de Musique*, Rue Le Peletier 12 and Rue Drouot (Pl., red, 7), to the N. of the Boulevard des Italiens, originally founded in 1671, and

erected in 1821, was unfortunately burned down in October, 1873, before the *Nouvel Opéra*, or New Opera House (p. 68) was completed. The admirable acting and ballet will doubtless be reproduced at the *Nouvel Opéra*, but the old building was unrivalled in its acoustic construction and will hardly be equalled in this respect by the new. Government used to contribute 800,000 fr. (32,000 *l.*) annually towards its support, to which 100,000 fr. was formerly added by the Emperor from the civil list; the gross annual receipts were about 1,200,000 fr. The staff of performers is about 250 in number; a good tenor receiving a salary of 80,000 fr. Composers and authors of new pieces are each paid 500 fr. for each of the first forty, and 200 fr. for each subsequent performance. The opera singers are now performing temporarily at the *Théâtre Italien* (p. 45).

The **Théâtre Français**, Rue Richelieu 6 (Pl., white, 7), on the S.W. side of the Palais Royal, occupies the highest rank among the theatres of Paris, and government contributes 240,000 fr. annually to its support. The acting is admirable, and the plays are generally of a high class. This theatre was founded in 1600, and was under the superintendence of *Molière* from 1658 down to his death in 1673. *Voltaire's* *Irène* was performed here in 1768 and received with thunders of applause, the author, then in his 84th year, being present on the occasion.

The edifice has been considerably improved of late. The side towards the Rue de Richelieu has been freed from other buildings by the formation of a *place*, adorned with two fountains. The handsome vestibule, of the Doric order, contains a statue of *Voltaire* by Houdon; statues representing *Tragedy* and *Comedy*, by Lequesne, bearing respectively the features of the celebrated actresses Mlle. Rachel and Mlle. Mars; and a chimney-piece with a relief representing Comedians crowning the figure of *Molière*, also by Lequesne. The lobby is adorned with busts and scenes from the writings of the most celebrated French dramatists, and the green-room with portraits of the most distinguished actors and actresses who have belonged to this theatre. — Seats for 1380 persons.

Charges for Admission.

(*'Au Bureau'*, at the door; *'En Location'*, secured at the office, beforehand.)

| | <i>Bur. Loc.</i> | | | <i>Bur. Loc.</i> | |
|-----------------------------------|------------------|-----|----------------------------------|------------------|-----|
| | fr. | fr. | | fr. | fr. |
| Avant-scènes des 1. loges | 10 | 12½ | Loges fermées du 3. rang | 3½ | 5 |
| Loges du rez-de-chaussée | 8 | 10 | Fauteuils de la 2. galerie | 3 | 4 |
| Premières loges | 8 | 10 | Fauteuils du 3. rang. | 3 | — |
| Baignoires | 7 | 9 | Loges de face, 3. rang | 3 | 4½ |
| Fauteuils de balcon | 7 | 9 | Avant-scènes, 3. rang | 3 | 4 |
| Loges de face, 2. rang | 6 | 7 | Parterre | 2½ | — |
| Fauteuils d'orchestre | 6 | 8 | Loges de face, 4. rang | 2 | 3 |
| Loges découvertes, 2. rang | 5 | 6 | Troisième galerie | 2 | — |
| Orchestre des musiciens | 5 | 7 | Loges de côté, 4. rang | 1½ | 2 |
| Loges de côté, 2. rang | 4 | | Amphithéâtre | 1 | — |

The **Théâtre Italien**, or Italian Opera, is situated in the Place Ventadour (Pl., red, 5) near the Boulevard des Italiens, and is sometimes called the *Salle Ventadour*. Entrance on the N. side from the Rue Neuve St. Augustin, on the S. from the Rue Neuve des Petits Champs. Italian operas (Il Barbiere di Siviglia, I Puritani, Il Trovatore, Don Giovanni, etc.) are performed here, and the music and acting are of the very highest order. Performances on Tuesdays, Thursdays, and Saturdays; vacation from 1st May to 1st October. The building is in a somewhat decayed condition, but is still extremely fashionable and popular. The *claque* (p. 43) has happily been banished from this theatre. When Mlle. Patti sings the prices are considerably raised. — Seats for 1550. Tickets *en location* not dearer than *au bureau*.

Charges for Admission.

| | fr. | | fr. |
|--|-----|-------------------------------------|-----|
| Avant-scènes du rez-de-chaussée, | | Deuxièmes loges, de face | 8 |
| d'entre-sol, et des premières | 15 | Deuxièmes loges de côté | 7 |
| Fauteuils d'orchestre et de balcon | 12 | Troisièmes, et galerie des 3. loges | 6 |
| Loges du rez-de-chaussée, premières fermées et decouvertes | 12 | Parterre | 5 |
| Avant-scènes des deuxièmes loges | 8 | Quatrièmes, et galerie des 4. loges | 3 |
| | | Amphithéâtre | 2 |

The **Opéra Comique**, Place Boieldieu or des Italiens (Pl., red, 7), is devoted to the performance of the lesser operas, La Dame Blanche, Postillon de Lonjumeau, Fra Diavolo, Domino Noir, Etoile du Nord, Fille du Régiment, etc. It receives an annual contribution of 240,000 fr. from government. — Seats for 1500.

Charges for Admission.

| | Bur. Loc. | | | Bur. Loc. | |
|--|-----------|-----|--|-----------|-----|
| | fr. | fr. | | fr. | fr. |
| Avant-scènes des 1. loges . | 8 | 10 | Avant-scènes des deuxièmes | 5 | 6½ |
| Premières, avec salon . . | 8 | 9 | Deuxièmes, de côté, sans salon | 4 | 6 |
| Premières, sans salon . . | 8 | 8 | Stalles d'orchestre | 4 | 5 |
| Fauteuils de balcon . . . | 7 | 8 | Avant-scènes de la 2. galerie | 3 | 5 |
| Fauteuils des 1. et 2. galeries | 7 | 8 | Deuxième galerie | 3 | 5 |
| Deuxièmes, de face, avec salon | 6 | 8 | Parterre | 2½ | 3½ |
| Fauteuils d'orchestre . . . | 7 | 8 | Troisièmes loges de face . | 2 | 3 |
| Baignoires | 6 | 7 | Troisièmes, de côté . . . | 1½ | 2½ |
| Deuxièmes, de face, sans salon | 5 | 6½ | Quatrièmes loges | 1½ | 2 |
| Deuxièmes, de côté, avec salon | 5 | 5½ | Amphithéâtre | 1 | — |

The **Odéon**, Place de l'Odéon (Pl., white, 8), near the Palais du Luxembourg, ranks next to the Théâtre Français, and is chiefly devoted to the performance of classical dramas. A large proportion of the audience consists of students. Some of the plays of Casimir Delavigne, Ponsard, and George Sand were performed here for the first time. The Odéon is closed in June, July, and August. The edifice is of a grave character, with a Corinthian portico on the side furthest from the Luxembourg. One of the reasons which Louis XVI. assigned for the erection of this theatre

in 1779 was, '*que nos sujets, avant d'entrer et en sortant du spectacle, aurent à proximité une promenade dans les jardins du Luxembourg*'. The '*promenade en sortant*' is, however, no longer practicable, as the Luxembourg gardens are closed at sunset. — Seats for 1467.

Admission. The following places may be mentioned: *Avant-scènes des premières, or du rez-de-chaussée* 8 or 10 fr.; *premières loges de face* 6 or 8 fr.; *fauteuils d'orchestre* 5 or 7 fr.; *fauteuils de balcon* 4 or 5 fr.; *deuxièmes loges de face* 3 or 4 fr.; *parterre* 2 fr.; *amphithéâtre des quatrièmes* (highest gallery) 60 c.

The **Théâtre Lyrique**, Place du Châtelet (Pl., white, 7), destined for the operas of French composers, and for those of Mozart, Weber, etc., was founded as a *Théâtre Historique* by Alex. Dumas in 1847, in the Boulevard du Temple, whence it was removed to the present site in 1862. It was set on fire by the Communists and almost entirely destroyed on 24th May, 1871, but is undergoing restoration. Performances by the company of this theatre are temporarily given at the *Théâtre de l'Athénée*, Rue Scribe 17, near the Nouvel Opéra.

Admission. *Avant-scènes du rez-de-chaussée* 6 or 8 fr.; *fauteuils d'orchestre or de balcon* 5 or 7 fr.; *loges de galerie, de face* 2 or 5 fr.; *parterre* 1 fr.; *amphithéâtre* 50 c.

The **Gymnase Dramatique**, Boulevard Bonne-Nouvelle 38 (Pl., red, 7), for vaudevilles and comedies, deserves commendation, and its pieces are frequently deemed worthy of being performed in the Théâtre Français. Scribe wrote most of his plays for this theatre, which enabled him to amass a considerable fortune. His country-seat at Céricourt bore the inscription: —

'Le théâtre a payé cet asile champêtre;

Vous qui passez, merci! je vous le dois peut-être.'

Victorien Sardou and Alexandre Dumas the Younger have also achieved great successes at this theatre, and it is still a very favourite resort.

Admission. *Avant-scènes du rez-de-chaussée, or des premières* 8 or 10 fr.; *fauteuils d'orchestre, or de balcon* 7 or 9 fr.; *stalles d'orchestre* 5 or 6 fr.; *stalles de la deuxième galerie* 2½ or 3 fr.

The **Vaudeville**, at the corner of the Rue de la Chaussée d'Antin and the Boulevard des Capucines (Pl., red, 5), a handsome new building, completed in 1869, is admirably fitted up, and lighted on a new system. It is chiefly destined for vaudevilles and comedies, and its repertory includes *La Dame aux Camélias*, *Nos Intimes*, *L'Oncle Sam*, and other favourite pieces. — Seats for 1900.

Admission. *Avant-scènes du rez-de-chaussée, or des premières* 8 or 10 fr.; *fauteuils d'orchestre or de la première galerie* 6 or 8 fr.; *deuxièmes loges de face* 5 or 6 fr.; *troisièmes loges de face* 3 or 4 fr.; *avant-scènes des troisièmes* 2 fr.; *quatrième galerie* 1 fr.

The **Variétés**, Boulevard Montmartre 7 (Pl., red, 7), is an ex-

cellent theatre for vaudevilles and farces, and operettas such as *La Belle Hélène* and *La Grande Duchesse*. — Seats for 1240.

Admission. *Avant-scènes du rez-de-chaussée, or des premières*, 8 or 10 fr.; *fauteuils d'orchestre, de galerie, or de balcon*, 6 or 8 fr.; *stalles d'orchestre* 4 or 5 fr.; *stalles de deuxième galerie* 2 or 2½ fr.; *parterre* 1 or 1½ fr.

Théâtre du Palais Royal, at the N. W. corner of the Palais Royal 74, 75 (Pl., white, 7), a small but very popular theatre for vaudevilles and farces of a character not always unexceptionable. The acting is excellent, and the pieces performed are noted for their sallies of genuine Gallic humour. — Seats for 950.

Admission. *Avant-scènes, fauteuils d'orchestre or de premier balcon*, 6 or 8 fr.; *deuxièmes loges de face* 4 or 6 fr.; *avant-scènes des troisièmes* 2½ or 3 fr.; *parterre* 2 fr.

Bouffes Parisiens, a small theatre in the Passage Choiseul (Pl., red, 5), near the Italian Opera, the specialty of which is comic operettas and parodies. Offenbach was director here for a time, and his *Chanson de Fortunio* and *Orphée aux Enfers*, among other of his works, were performed here for the first time under his auspices. The music is always good, and the pieces often very amusing. — Seats for 700.

Admission. *Avant-scènes du rez-de-chaussée, or des premières*, 8 or 10 fr.; *fauteuils d'orchestre and premières loges* 6 or 8 fr.; *deuxièmes loges* 4 or 5 fr.; *stalles or avant-scènes des troisièmes* 2½ or 3 fr.; *amphithéâtre* 1 or 1½ fr.

Théâtre de la Porte St. Martin, in the Boulevard St. Martin, burned down by the Communists in May, 1871, but since rebuilt. Dramas by Casimir Delavigne, Victor Hugo, Alexandre Dumas, etc., are performed here. Handsome façade with caryatides below.

Admission. *Avant-scènes du rez-de-chaussée, or des premières*, 8 or 10 fr.; *premières loges de face* 7 or 8 fr.; *fauteuils d'orchestre, or de balcon*, 6 or 7 fr.; *stalles d'orchestre* 4 or 5 fr.; all entered from the boulevard. — The *Stalles des troisièmes de face* (2 or 3 fr.), the *parterre* (2 fr.), and other inferior seats are entered from the Rue de Bondy (to the left, passing the Théâtre de la Renaissance).

Théâtre de la Renaissance, a small, but handsome edifice, at the corner of the Boulevard St. Martin and the Rue de Bondy, erected on the site of houses destroyed during the Revolution of 1871, with façade towards the Porte St. Martin. Comic operettas and vaudevilles.

Admission. *Avant-scènes du rez-de-chaussée and loges de balcon de face* 8 or 10 fr.; *fauteuils d'orchestre, or de balcon*, 6 or 7 fr.; *stalles d'orchestre* 3 or 4 fr.; all entered from the boulevard. — The *stalles des troisièmes* (1½ or 2 fr.) and inferior places are entered from the Rue de Bondy.

Théâtre du Châtelet, Place du Châtelet (Pl., white, 7), a very roomy edifice, specially for fairy scenes and ballet, lighted by ceiling reflectors, a system which has not given satisfaction. The Communists set fire to this theatre in May, 1871, after having placed in it heaps of combustibles soaked in petroleum, but the wardrobe alone was destroyed. Seats for 3352.

Admission. *Loges* 7 or 8 fr.; *fauteuils de balcon, or d'orchestre*, 5 or 6 fr.; *stalles d'orchestre* 3 or 4 fr.; *parterre* 1½ or 2 fr.

Théâtre de la Gaité, Square des Arts et Métiers (Pl., red, 9),

for melodramatic pieces and fairy scenes. Rebuilt in 1861—62; handsome façade with open vestibule towards the square. — Seats for 1800.

Admission. *Avant-scènes du rez-de-chaussée, or des premières, and loges de la première galerie, 6 or 8 fr.; fauteuils d'orchestre, or de la première galerie, 5 or 7 fr.; stalles d'orchestre 3 or 5 fr.; parterre 2 fr.; quatrième amphithéâtre 75 c.*

Ambigu-Comique, Boulevard St. Martin 2 (Pl., red, 9), for dramas, melodramas, and fairy scenes.

Admission. *Avant-scènes du rez-de-chaussée, or des premières, 6 or 7 fr.; loges de face 5 or 6 fr.; fauteuils d'orchestre 4 or 5 fr.; stalles d'orchestre 3 or 5½ fr.; parterre 1 fr.*

Folies Dramatiques, Boulevard St. Martin, or rather Rue de Bondy 40, near the Château d'Eau, a good theatre of the second class for vaudevilles, fairy scenes, and operettas. Among the most popular pieces are *Le Petit Faust* and *La Fille de Madame Angot*.

Admission. *Avant-scènes du théâtre 6 or 8 fr.; loges de face 4 or 5 fr.; fauteuils d'orchestre, or de galerie, 1. rang, 4 or 6 fr.; stalles d'orchestre 2 or 3 fr.*

Théâtre de Cluny, Boulevard St. Germain, 71, near the Musée de Cluny, for dramas, comedies, and vaudevilles.

Admission. *Avant-scènes des premières, or du rez-de-chaussée, 5 or 6 fr.; loges, fauteuils d'avant-scène, and fauteuils d'orchestre, 3 or 4 fr.; parterre 1 or 1½ fr.*

Théâtre du Château d'Eau, formerly the *Cirque du Prince Impérial*, Rue de Malte 50, chiefly for plays suited to the taste of the immediate neighbourhood.

Admission. *Avant-scènes 4 or 5 fr.; loges de face 3 or 4 fr.; fauteuils d'orchestre 2 or 4 fr.; avant-scènes des premières 1½ or 2 fr.*

These are the principal theatres of Paris. Among the many inferior theatres, where popular pieces of every description are performed, the following may be mentioned: —

Menus Plaisirs, Boulevard de Strasbourg 14. Admission 5 fr. to 75 c.

Théâtre Déjazet, Boulevard du Temple 41. Admission 5 to 1 fr.

Délassements-Comiques, Boulevard Voltaire. This was once the favourite resort of the infamous Raoul Rigault, but was not spared by his fellow-Communists. It was burned down in May 1871, and has since been rebuilt.

Folies Marigny, Carré des Champs Elysées, r. side (Pl., red, 3).

Théâtre Beaumarchais, Boulevard Beaumarchais, 5 (Pl., white, 10).

Folies Bergères, Rue Richer 32, a theatre of very humble pretension to which the public are admitted gratis as at the *cafés-chantants*, the profits being derived from the refreshments sold.

Equestrian Performances, accompanied by gymnastics, pantomime, etc. are exhibited at the **Cirque d'Été** (formerly *de l'Impé-*

ratrice) in the Champs Elysées, near the Rond-Point (Pl., red, 3), to the r. in ascending. Performances every evening at 8, from 1st May to 30th October. Seats for 6000. Best places 2 fr., others 1 fr. — The stables are worthy of a visit.

Cirque d'Hiver (formerly *Napoléon*), in the Boulevard des Filles du Calvaire (Pl., white, 9). Performances every evening at 8, from 1st Nov. to 30th April. Admission 2 fr., 1 fr., 50 c.

These French circuses are worthy of a visit on account of their tasteful arrangement and vast dimensions. The Hippodrome, the largest, which was capable of containing 10,000 persons, was burned down in May, 1871.

Other Amusements. The following places are worthy of mention: —

Théâtre Cleverman, formerly *de Robert Houdin*, Boulevard des Italiens 8, for conjuring of all kinds. Every evening at 8. Admission 4 fr. to 75 c.

Théâtre Séraphin, Boulevard Montmartre 12. Magic lantern, marionettes, etc.; every evening at 7. 30; on Sundays and holidays an additional performance at 2 o'clock.

Marionettes Lyriques, Boulevard de Strasbourg 17. Performances every evening at 7 and at 9 o'clock.

Panoramas and Théâtres de Guignol, see p. 123.

16. CONCERTS AND BALLS.

Concerts. The concerts of the *Conservatoire de Musique*. Rue du Faubourg Poissonnière 15, which enjoy a European celebrity, take place once a fortnight, from the second Sunday in January to April. The highest order of classical music, by Haydn, Beethoven, Mendelssohn, etc., as well as by the most celebrated French and Italian composers, is performed with exquisite taste and precision. There are also three sacred concerts given at the Conservatoire during Passion and Easter weeks. Strangers cannot easily obtain access to them, as almost all the seats are occupied by regular subscribers. Application may, however, be made, on the Friday following a concert, at the office, Rue du Faubourg Poissonnière 15. *Balcon* and *premières loges* 9 fr.; *stalles d'orchestre*, *loges du rez-de-chaussée*, *couloirs d'orchestre* and *du balcon*, and *secondes loges* 6 fr.; *parterre* and *amphithéâtre* 3 fr.

The *Concerts Populaires*, or *Pasdeloup*, instituted in 1861 by M. Pasdeloup with a view to encourage a taste for classical music, are always well attended. Good music, performed by an excellent orchestra. They take place in the Cirque d'Hiver (see above) in winter every Sunday at 2 o'clock. *Parquet* ('en location') 5 fr.; *places numérotées* 3 fr.; *premières* 2½ fr.; *secondes* 1¼ fr.; *troisièmes* 75 c.

The *Concerts des Champs Elysées* (Musard), given in summer in the open air, under the trees at the back of the Palais de l'Industrie, are well attended, and the music is good. Ladies alone not admitted. Fridays from 8 to 11 p. m. or midnight; also Sundays from 2 to 5 p. m.

The *Concerts du Grand Hôtel*, Boulevard des Capucines 12, Thursdays and Sundays at 9 p. m., are generally frequented by a very select audience. Admission 2½ fr.; reserved seats 3 fr.

Besides the above, there are the concert-rooms of *Herz*, Rue de la Victoire 48; *Erard*, Rue du Mail 13; *Pleyel*, Rue Rochecouart 22, and others, where concerts by celebrated performers frequently take place. See bills and newspaper advertisements. Lent is the principal season for concerts in Paris.

Frascati is a new concert and ball-room, Rue Vivienne 49, near the boulevards. Concerts on Tuesdays, Thursdays, and Sundays at 8 p. m.; admission 2 fr.

At the *Pré Catelan* (p. 129), *Chalet des Iles* (p. 129), and *Jardin d'Acclimatation* (p. 131) open-air concerts are given in summer, besides which a band plays frequently in the public gardens of the Tuileries, the Palais Royal, and the Luxembourg (p. 190).

The *Concerts du Casino*, Rue Cadet 16 (Pl., red, 7), not far from the Rue Lafayette, take place on Tuesdays, Thursdays, Saturdays, and Sundays, and the *Concerts Valentino*, Rue St. Honoré 251, on Mondays, Wednesdays, and Fridays (1 fr.). Music tolerable, but society far from select.

Cafés Chantants. The music and singing is never of a high class at these establishments. Those in the Champs Elysées are the most frequented in summer, such as the *Alcazar d'Eté*, the second to the r. before the circus, the *Café des Ambassadeurs*, the first on the r., and the *Café de l'Horloge*, on the left. Then the *El-dorado*, Boulevard de Sébastopol, near the Boul. St. Denis, richly decorated, 7 to 11 p. m.; the *Alcazar d'Hiver*, Rue du Faubourg Poissonnière 10; *Bataclan*, Boulevard Voltaire 50; *Grand Concert Parisien*, Faubourg St. Denis 36; *Porcherons*, Rue Cadet 29, near the Rue Lafayette; *Vert-Galant*, in summer in the open air at the back of the statue of Henri IV. on the Pont Neuf, and in winter in the Rue du Pont Neuf, between the Rue de Rivoli and the Halles Centrales; *Folies Dauphine* (nicknamed the 'Beuglant'), on the left bank, Rue Mazet, between the Rues Dauphine and St. André des Arts (Pl., white, 8).

The words '*entrée libre*' displayed alluringly outside the cafés-chantants are a ruse to attract the public, as each visitor is obliged to order refreshments of the value of 1 to 2 fr., according to the reputation of the place. The entertainments, however, are often amusing, and in consequence of the removal of restrictions on

theatres they sometimes consist of vaudevilles, operettas, and farces. Smoking allowed.

Balls. The public '*Soirées Musicates et Dansantes*' may be regarded as one of the specialties of Paris, especially in summer, and although the society is by no means select, they deserve to be visited by the stranger on account of the gay, brilliant, and novel spectacle they present. The rules of decorum are tolerably well observed, but it need hardly be said that ladies cannot go to them with propriety. These balls are of two classes, the *bals d'été*, and the *bals d'hiver*.

Among the most frequented of the *bals d'été* is the *Jardin Mabille*, near the Rond-Point des Champs Elysées, Avenue Montaigne 87 (Pl., red, 3), united with the old Château des Fleurs. This establishment is brilliantly illuminated and richly decorated, and possesses an excellent orchestra. Dancing takes place every evening, but the place is frequented by different people on different evenings. On Tuesdays, Thursdays, and Saturdays, when the admission is 5 fr., many handsome, richly dressed women of the 'demi-monde' and exquisites of the boulevards assemble here, while on the other evenings, when the admission is 3 fr., and women enter without payment, the society is still less respectable. — At the *Closerie des Lilas*, or *Jardin Bullier*, termed *Prado* in winter, Carrefour de l'Observatoire, near the Luxembourg, a famous establishment in its way, the dancing of the students and artisans with their 'étudiants' and 'ouvrières' is generally of a wild and Bacchanalian character. — The *Château Rouge*, Rue Clignancourt 44, Montmartre, where the Generals Leconte and Thomas were shot by the Communists, on 18th March, 1871, is open for dancing on Mondays, Wednesdays, and Fridays, throughout the whole year (1 fr.). — *Elysée Montmartre*, Boul. Rochechouart 80. — The *Chatet des Iles* in the Bois de Boulogne and the *Casino d'Asnières* (p. 235) are open in summer only. Men 3 fr., women $\frac{1}{2}$ fr.

The most brilliant and interesting of the *bals d'hiver* are the *Bals Masqués du Grand-Opéra*, which last from the middle of December till Lent, and take place every Saturday evening, after the termination of the play (admission 10 fr.). They present a scene of boisterous merriment and excitement, and if visited by ladies they should be witnessed from the boxes only. The female frequenters of these balls wear masks or dominoes, the men are generally in evening costume. In consequence of the burning down of the Opera House these balls have been discontinued for the present.

Similar masked balls take place on Friday evenings at the *Théâtre Italien* (admission 10 fr.), and at the *Frascati*, Rue Vivienne 49, on Mondays, Wednesdays, and Saturdays (*bat paré*, 5 and 10 fr.).

Valentino, Rue St. Honoré 251, Sundays and Thursdays; '*fêtes de nuit*' Tuesdays and Saturdays (admission 1 and 2 fr.).

Casino, Rue Cadet 16, Sundays, Mondays, Wednesdays, and Fridays (admission 2 fr.).

Prado or Closerie des Lilas (see above). *Fête de nuit* on Tuesdays during the Carnival (admission 2 fr.).

Tivoli-Vauxhall, Rue de la Douane 24, near the Château d'Eau. Fêtes, concerts, and balls every evening (admission 1 fr.). *Fêtes de nuit* on Wednesdays and Saturdays (admission 2 fr.). This locality presents a curious and amusing scene.

Elysée-Montmartre (see above). *Soirées dansantes* on Sundays (1½ fr.), Thursdays, and Saturdays (1 fr.).

17. DRIVE THROUGH PARIS.

No description will convey to the traveller so good an idea of the general appearance and topography of the French metropolis as a drive on the top of an omnibus or in an open cab through the principal streets. If a cab is hired it should be engaged *à l'heure*, and the driver desired to take the following route.

Cab Drive. The *Palais Royal* is chosen as a convenient starting-point. Thence through the Rue de Rivoli to the Place de la Concorde (p. 119), the Champs Elysées (p. 122), Palais de l'Industrie (p. 123), Arc de l'Etoile (p. 125), down to the Pont d'Iéna, and across it to the Champ de Mars, Hôtel des Invalides (p. 219), Boulevard des Invalides, Boulevard du Mont Parnasse, at the end of which, to the r., is situated the Observatoire (p. 192); thence to the l., to the Boulevard St. Michel, passing Ney's monument, the Jardin du Luxembourg (p. 190), the Panthéon (p. 192), the end of the Rue Soufflot and the Palais de Justice (p. 179), near which the two bridges are crossed; then to the r. through the Rue de Rivoli, passing the Tour St. Jacques (p. 136) and the ruins of the Hôtel de Ville (p. 137); through the Rue St. Antoine to the Place de la Bastille and the July Column, and finally along the old Boulevards (see p. 59) to the Madeleine (p. 72).

The drive will occupy about 3 hrs. and (according as the vehicle is hired at 2 fr. or 2½ fr. per hour) cost 7—8½ fr., including 1 fr. gratuity. It may, however, be reduced to 2½ hrs., if the cab be dismissed at the Colonne de Juillet. The old Boulevards, which would thus be omitted, may be sufficiently inspected in the course of subsequent walks. In this case the traveller may then proceed to the cemetery of *Père Lachaise*, a walk through the principal parts of which occupies at least 2 hrs.

From *Ménilmontant*, at the corner of the Boulevards Extérieurs, near *Père Lachaise*, an omnibus starts every quarter of an hour for the Boulevard des Filles du Calvaire (a drive of 10 min.; *correspondance*, see p. 24), whence omnibuses run every 5 min. along the principal Boulevards to the Madeleine (in 25 min.).

Omnibus Drive. Gentlemen may explore the city by taking a similar excursion by omnibus (outside of course), which will occupy

nearly double the time, but costs about 90 c. only. The route appears a little complicated, but will be easily traced with the aid of the map and the list of omnibus lines (p. 23). Take omnibus from the Madeleine to the Bastille, line E, without correspondence (15 c.), as far as the office in the Boulevard Beaumarchais; thence take line Q to the Palais Royal, asking for a correspondence ticket (30 c.) to enable you to alight at the Louvre office and proceed by line C to the Avenue de Neuilly, as far as the Arc de Triomphe de l'Etoile. Here alight, and return by the same line to the Place de la Concorde, without correspondence. Descend to the quay and take line A F to the Pantheon, without correspondence. Walk thence by the street opposite the front of the church to the Jardin du Luxembourg and the Odéon. Here take the Clichy line K as far as the Palais Royal, without correspondence. Or, better still, walk from the Odéon by the Rue Racine to the Boulevard St. Michel, cross the latter, and enter the Rue des Ecoles, where there is an omnibus office for the line from the Collège de France to the Boulevard de la Chapelle (Pl., red, 10). Then take a vehicle of this line as far as the Rue de Rivoli, or the Boulevard St. Martin, or the Gare du Nord, and finally return to the hotel.

After this preliminary trip, the traveller may proceed at his leisure to explore the metropolis in detail, the description of which, like the city itself, is divided into threeparts: — *Right Bank of the Seine, Cité, and Left Bank.*

18. DISTRIBUTION OF TIME.

A stay of a fortnight or three weeks in Paris may suffice to convey to the visitor a superficial idea of the innumerable attractions which the city offers, but a residence of several months would be requisite to enable him satisfactorily to explore its vast treasures of art and industry. The following plan, topographically arranged, will aid him in regulating his movements and economising his time.

1st Day. Preparatory drive (p. 52). Walk in the Boulevards Montmartre (p. 66), des Italiens (p. 68), and des Capucines (p. 68). *Opera (p. 68). Vendôme Column (p. 71). *Madeleine (p. 72). Walk by the Rue de Rivoli to the Palais Royal (p. 77).

2nd Day. *Palace and **Galleries of the Louvre (p. 81). *Place du Carrousel (p. 113). Palace (p. 114) and *Garden of the Tuileries (p. 117). *Place de la Concorde (p. 119). Champs Elysées (p. 122).

3rd Day. St. Germain l'Auxerrois (p. 134). Second visit to the Louvre. Panorama (p. 124). *Arc de Triomphe de l'Etoile (p. 125). Bois de Boulogne (p. 128). *Jardin d'Acclimatation (p. 131).

4th Day. *Notre Dame (p. 175). Palais de Justice and *Sainte Chapelle (p. 181). *Tour St. Jacques (p. 136). Hôtel de Ville

(p. 137). *Colonne de Juillet (p. 61). Return by the Boulevards (p. 62).

5th Day. *Halles Centrales (p. 109). *St. Eustache (p. 141). St. Merri (p. 137). *Conservatoire des Arts et Métiers (p. 147). *Bourse (p. 66). Parc de Monceaux (p. 133).

6th Day. *Panthéon (p. 192). *St. Etienne du Mont (p. 196). *Palace, *Gallery, and Garden of the Luxembourg (pp. 185, 187, 190).

7th Day. *Jardin des Plantes (p. 201). Gobelins (p. 205). Val-de-Grace (p. 207). Cimetière de Montparnasse (p. 228). Return by the Boulevard St. Michel (p. 184).

8th Day. Palais du Corps Législatif (p. 217). *Ste. Clotilde (p. 218). Hôtel des Invalides (p. 219). Musée d'Artillerie (p. 222). *Napoleon's Tomb (p. 224). Ecole Militaire (p. 225), Champ-de-Mars (p. 225) and Trocadéro (p. 226). Return by Seine steamer.

9th Day. The Sorbonne (p. 200). *Musée de Cluny and Palais de Thermes (pp. 197, 199). *Pont Neuf (p. 184). La Monnaie (p. 211). Palais de l'Institut (p. 212).

10th Day. Chapelle Expiatoire (p. 149). St. Augustin (p. 150). *La Trinité (p. 150). *Notre Dame de Lorette (p. 151). *St. Vincent de Paul (p. 151). *Buttes Chaumont (p. 167).

11th Day. *Cemetery of Père Lachaise (p. 154). Cabinet of antiquities at the Bibliothèque Nationale (p. 145). Fontaines Louvois and Molière (pp. 144, 147). St. Roch (p. 75).

12th Day. St. Germain des Près (p. 210). *Ecole des Beaux-Arts (p. 214). *St. Sulpice (p. 208). Walk in the Quartier Latin (p. 185).

13th Day. *Montmartre (p. 168) and its cemetery (p. 169) Gare du Nord (p. 152). St. *Denis (p. 259). Gare de l'Est (p. 153).

14th Day. **Versailles (p. 235).

15th Day. *St. Cloud and Sèvres (p. 254). *St. Germain-en-Laye (p. 256).

A day should also be devoted to *Fontainebleau (p. 267), and another to Compiègne and Pierrefonds (p. 272). If a few days of repose be added, three weeks will now have elapsed without making any allowance for unfavourable weather.

If the weather is fine at the beginning of the traveller's stay in Paris, he should lose no time in visiting Père-Lachaise, Montmartre, St. Denis, Versailles, and even Fontainebleau and Compiègne; or these excursions may be interspersed among the other sights according to circumstances. Dull or wet days may be devoted to the picture galleries and other collections, but in such weather the light is generally unfavourable.

The excursions to Versailles, St. Cloud, and Sèvres may be combined as follows. Take the Rive Gauche railway to Versailles, stopping, however, for an hour at Sèvres on the way. Return from

Versailles by the Rive Droite railway, alight at the Ville d'Avray station, walk through the park of St. Cloud to the Pont de Boulogne, whence Paris may be regained by omnibus, tramway, steamer, or railway (station above St. Cloud), or a walk through the Bois de Boulogne may be preferred. It is possible to combine a visit to St. Germain-en-Laye with the above route by taking the train from St. Cloud to Asnières only, and there waiting for another train to St. Germain. If the traveller pays a second visit to Versailles, he should leave Paris by the first train in the morning, in order to allow time for a walk through the gardens, and perhaps to the Trianons, before the opening of the museum. An omnibus runs from Versailles to St. Germain by Marly (p. 254) every afternoon in $1\frac{1}{2}$ hr. The evening may then be very pleasantly spent on the terrace of St. Germain, where a military band occasionally plays.

The annexed list shows the days and hours when the different collections and objects of interest are accessible. The early mornings and the evenings are most suitably devoted to the churches and cemeteries, these being open the whole day, to the Champs Elysées, the Jardin des Tuileries, the Jardin des Plantes, and the Jardin du Luxembourg, and at a later hour a theatre, concert, or ball may be visited. The whole of a Monday may be spent in the churches and public gardens, as the principal collections are then closed. The best time for a walk in the boulevards is between 4 and 6 o'clock, when they present a remarkably busy and attractive scene.

The traveller should always be provided with his passport, or at least visiting-cards, which will procure him admission to collections on days when the public are excluded.

The days and hours enumerated below, though at present correct, are liable to variation. The traveller is therefore referred to *Galignani's Messenger* (p. 38), the Saturday number of which also gives information as to the Church of England and other services. The sights of the day are also advertised in the principal French newspapers and by bills posted on columns erected for the purpose in the boulevards.

Principal Attractions.

Antiquities, see Louvre, Musée des Thermes, Bibliothèque Nationale, Ecole des Beaux Arts.

Bibliothèque Nationale (p. 143). Reading-room daily 10—4 o'clock. 'Salle de Travail' open daily at the same hours, except holidays, to persons provided with tickets. Cabinet of Coins, Medals, and Antiquities, Tuesdays, $10\frac{1}{2}$ — $3\frac{1}{2}$ o'clock.

Bibliothèque Ste. Geneviève (p. 195), daily except Sundays and holidays, 10—3 and 6—10 p. m.; closed from 1st Sept. to 15th Oct.

Blind Institution (p. 227), Wednesdays 1½—4 or 5, with permission from the director, or by showing passport.

Botanical Gardens, see Jardin d'Acclimatation, Jardin des Plantes.

Bourse (p. 66), open 9—6, business hour 12—3.

St. Cloud (p. 254), park always accessible; the ruins of the château may also be inspected.

Coins, see Hôtel des Monnaies, Bibliothèque Nationale.

Compiègne (p. 175). Château shown daily, 10—4, except Mondays.

*Conservatoire des Arts et Métiers (p. 147). Collections, 10—4; Sundays and Thursdays gratis, on other days admission 1 fr.; library closed on Mondays.

Deaf and Dumb Institution (p. 208), Saturdays 2—5, with permission from the director or by showing passport.

*Ecole des Beaux Arts (p. 214), containing the celebrated hemicycle painting of Paul Delaroche, daily, 10—4, fee 1 fr.; in Sept. on Wednesdays, Thursdays, and Fridays only.

Fontainebleau (p. 267). Château daily except Tuesdays, 12—4.

Gobelins (p. 205), Wednesdays and Saturdays, 1—3, in summer 1—4.

*Hôtel des Invalides (p. 219) and church daily. *Napoleon's Tomb (p. 224), Mondays, Tuesdays, Thursdays, and Saturdays, 12—3. Military mass on Sundays at 12, followed by parade. — Musée d'Artillerie, see below.

Hôtel des Monnaies (p. 211). Collection of coins, Tuesdays and Fridays 12—3; workshops at the same hours on the same days, by permission from the director.

Imprimerie Nationale (p. 63), Thursdays at 3, by permission.

*Jardin d'Acclimatation (p. 131), daily till dusk, admission 1 fr., Sundays and holidays 50 c.

*Jardin des Plantes (p. 201). Botanical garden open the whole day; zoological from 1st March to 31st Oct. 11—6, rest of the year 11—4; by card 1—4 (p. 201). Natural history collections Tuesdays and Thursdays 2—5 (in winter till 4), Sundays 1—5 (in winter till 4); also by ticket on Tuesdays, Thursdays, and Saturdays 11—2. Hothouses, by ticket, obtained from the director or from a professor of the museum on showing passport.

Libraries, see Bibliothèques.

**Louvre Galleries (p. 84), daily except Mondays; from 1st April to 30th Sept. 9—5, the rest of the year 10—4.

**Luxembourg Gallery (p. 187), daily, except Mondays, 10—4.

Madeleine (p. 72). Walking about the church prohibited before 1 o'clock.

Malmaison, la (p. 256), Wed., Thursd., and Sund., 12—4.

Mint, see Hôtel des Monnaies.

Musée d'Artillerie (p. 222), Tuesdays and Thursdays 12—3 or 4.

*Musée des Thermes et de l'Hôtel de Cluny (p. 197). Roman and mediæval antiquities, open to the public on Sundays and holidays 11—4½; with permission from the director or by showing passport daily at the same hours.

Museum of Antiquities, see Louvre, Bibliothèque Nationale, Ecole des Beaux-Arts.

Museum, Industrial, see Conservatoire des Arts et Métiers.

Museum of Natural History, see Jardin des Plantes.

Napoleon's Tomb, see Hôtel des Invalides.

*Palais de Justice (p. 179). Courts of law sit daily (except Sundays and Mondays) 11—3.

*Panorama (p. 124), daily, 10—4, 5, or 6 according to the season; admission 2 fr., Sundays 1 fr.

*Pantheon (p. 192). Dome and vaults, 10—4 or 5, fees 30 c. and 50 c.

Pictures, see Louvre, Luxembourg, Ecole des Beaux-Arts, Versailles.

*Sainte Chapelle (p. 181) daily, 12—4, gratis, except Mondays and Fridays, when a fee must be paid.

Sèvres (p. 256). Collection of porcelain daily, except Sundays and holidays, 11—4; the Musée Céramique on Thursdays only, by permission. Workshops, by permission of the minister of the fine arts.

Trianon (p. 253), Mondays, Tuesdays, Thursdays, 12—4.

Tuileries (p. 113), not at present accessible.

**Versailles (p. 235). Musée Historique (p. 238), daily 10—4, except Mondays.

Vincennes (p. 171). The Donjon and chapel daily, on payment of a fee. The Salle d'Armes on Saturdays 12—4, by permission of the minister of war.

Zoological Gardens, see Jardin des Plantes, also Jardin d'Acclimatation.

Diary.

(To be compared with the above alphabetical list.)

Daily. Churches, public promenades, parks. — Bibliothèque Nationale (reading-room), 10—4. — Conservatoire des Arts et Métiers, 10—4, gratis on Sundays and Thursdays, fee 1 fr. on other days. — Sainte Chapelle, 12—4, gratis, except Mondays and Fridays. — Jardin des Plantes: botanical garden the whole day, zoological 10—4 or 6. — Jardin d'Acclimatation, the whole day, admission 1 fr., Sundays 50 c. — Ecole des Beaux-Arts, by payment of a fee. — Hôtel des Invalides, 12—3. — Panorama, 10—4, 5, or 6, admission 2 fr., Sundays 1 fr. — Château de Vincennes, by payment of a fee. — Château de Fontainebleau (except Tuesdays), 12—4.

Daily except Sundays and Festivals. Bibliothèque Nationale ('Salle de travail'), 10—4. — Bibliothèque Ste. Geneviève, 10—3 and 6—10. — Bourse, 9—6. — Palais de Justice (public hall). — Collection of Sèvres china.

Daily except Mondays. Galleries of the Louvre and Luxembourg, 9—5, or 10—4. — Musée des Thermes, open to the public on Sundays 11—4¹/₂, to strangers on other days by showing passport or permission. — Gallery of Versailles 10—4. — Château de Compiègne 10—4.

Sundays. Conservatoire des Arts et Métiers, 10—4, gratis. — Musée des Thermes, 11—4¹/₂. — Collections in the Jardin des Plantes, 1—5. — Hôtel des Invalides, military mass at 12, parade at 12¹/₂.

Mondays. Napoleon's Tomb, 12—3. — Trianon, 12—4.

Tuesdays. Collections in the Jardin des Plantes, by card 11—2, open to the public 2—4 or 5. — Coins and Antiquities in the Bibliothèque Nationale, 10¹/₂—3¹/₂. — Coins and Medals at the Hôtel des Monnaies, 12—3. — Musée d'Artillerie at the Invalides, 12—3 or 4. — Napoleon's Tomb, 12—3. — Trianon, 12—4.

Wednesdays. Gobelins, 1—3 or 4. — Blind Asylum, 1¹/₂—4 or 5, by permission or on showing passport.

Thursdays. Conservatoire des Arts et Métiers, 10—4, gratis. — Collections in the Jardin des Plantes, by card 11—2, open to the public 2—4 or 5. — Musée d'Artillerie at the Invalides, 12—3 or 4. — Napoleon's Tomb, 12—3. — Musée Céramique at Sèvres, by permission. — Trianon, 12—4. — Imprimerie Nationale, at 3, by permission.

Fridays. Coins and Medals at the Hôtel des Monnaies, 12—3.

Saturdays. Collections at the Jardin des Plantes, by card, 11—2. — Gobelins, 1—3 or 4. — Napoleon's Tomb, 12—3. — Deaf and Dumb Institution, by permission, 2—4 or 5. — Salle d'Armes at Vincennes, by permission, 12—4.

RIGHT BANK OF THE SEINE.

1. The 'Grands Boulevards' and Environs.

I. Origin and Characteristics of the Boulevards.

In the year 1670, during the reign of Louis XIV., the *boulevards*, or *boulevarts*, i. e. the 'bulwarks' or fortifications which then surrounded Paris, were removed, and the moats filled up †. On their site sprang up a line of streets, termed 'boulevards', of which those on the right bank of the Seine are unsurpassed by those of any other city in the world in the handsomeness of their architecture and the attractiveness of their shops. The original boulevards having been planted with trees, the term has been extended to all the new and broad streets which are thus embellished.

Many other boulevards have sprung up in consequence of the vast and still uncompleted street-improvements inaugurated by Napoleon III., such as the *Boulevards de Strasbourg*, *de Sébastopot*, *St. Michel*, *St. Germain*, and others; but 'The Boulevards', or 'Les Grands Boulevards', is a term applied specially to the line of broad streets, nearly 3 M. in length, leading from the Bastille to the Madeleine and subdivided as follows: Boulevard Beaumarchais (10 min. walk), des Filles du Calvaire (3 min.), du Temple (8 min.), St. Martin (8 min.), St. Denis (3 min.), Bonne Nouvelle (6 min.), Poissonnière (6 min.), Montmartre (4 min.), des Italiens (8 min.), des Capucines (6 min.), de la Madeleine (4 min.)

The Boulevards were formerly paved, but as the stones had frequently been employed in the construction of barricades, they were replaced in 1850 by a macadamised asphalt roadway, and by an asphalt pavement for foot-passengers. The trees with which the boulevards are flanked are a source of constant trouble to the municipal authorities, being frequently killed by the gas. When

† A century later Calonne, the minister of Louis XVI., caused Paris and its suburbs to be enclosed by a wall, termed *Boulevards Extérieurs*, in order to enable government to levy a tax on all provisions introduced into the town. This gave rise to the witticism: *Le mur murant Paris rend Paris murmurant*, which remains true to this day. Since 1st January 1860, the precincts of the city have been further extended, and now comprise 20 (instead of 12) Arrondissements, with which have been incorporated the parishes of Auteuil, Passy, Batignolles, Montmartre, La Chapelle, La Villette, Belleville, Charonne, Bercy, Vaugirard. and Grenelle.

dead they are replaced by full-grown substitutes, transplanted at great expense from a more healthy atmosphere. The small glass '*Kiosques*' where newspapers are sold, the '*Vespasiennes*', or *Colonnes Rambuteau*, so named from the mayor by whom they were introduced, with their advertisements, and the stalls where Seltzer water and other beverages are supplied to the thirsty wayfarer, known by the German name of '*Trinkhalle*', are all of comparatively recent origin. The chairs placed for hire (*chaises* 10, *fauteuils* 20 c.), in the most frequented parts of the boulevards and other public resorts, belong to a company, and are often in great request. A frequent summer visitor to the boulevards, who is largely patronised by the lower classes, is the vendor of *coco* (liquorice water and lemon-juice), with his quiver-like zinc vessels, shining mugs, and tinkling bell.

In order to become better acquainted with the Boulevards, the traveller is recommended to *walk* from the Madeleine to the Bastille, or at least as far as the Château d'Eau, and to return by the same route on the opposite side of the street. The best time is the forenoon, when the streets are not too crowded. When the traffic reaches its climax, between 2 and 6 p. m., the top of an omnibus is perhaps the best point of observation. In the evening from 8 to 11 also the boulevards are very crowded, particularly between the Madeleine and the Boulevard de Sébastopol, but a walk through them between these hours is interesting on account of the brilliancy and animation of the scene. The number of vehicles which traverse the boulevards, from the elegant private equipage to the ponderous waggon, is upwards of 24,000 daily.

The shops and many of the cafés in the Boulevard des Italiens and those adjoining it, and those in the Rue de la Paix, now far surpass those of the Palais Royal, which in former times were the most attractive in Paris. Cafés in the boulevards, see p. 18; reading-rooms, p. 39; theatres, p. 42; shops and bazaars, p. 30.

The Place de la Bastille is selected as the most suitable starting-point for the above-mentioned walk, as, in the direction from E. to W., the interest of the route gradually increases and the traffic becomes brisker. On reaching the Madeleine, the traveller may then descend the Rue Royale to the Place de la Concorde, ascend the Champs Elysées to the Arc de l'Etoile, retrace his steps to the Place de la Concorde, traverse the Jardin des Tuileries, follow the broad and handsome Rue de Rivoli past the Louvre, the Palais Royal, and the Hôtel de Ville, and thus reach the Colonne de Juillet in the Place de la Bastille. This circuit comprises some of the most striking and characteristic features of Paris.

II. Place de la Bastille. Colonne de Juillet.

Place des Vosges.

The **Place de la Bastille**, or simply *La Bastille*, as it is usually termed, was formerly the site of the *Bastille St. Antoine*, a castle consisting of five lofty towers connected by walls and surrounded by a deep fosse. This building, which formed the extremity of the ancient fortifications, and commanded the Seine and the populous and refractory suburb of St. Antoine, was spared when the boulevards were levelled in 1670 (p. 59), and was afterwards employed as a state-prison. On 14th July, 1789, it was captured and destroyed by the insurgents, and the stones were then employed in the construction of the Pont de la Concorde. In May, 1871, the site of the famous old Bastille was one of the last strongholds of the Communists, by whom every egress of the *Place* had been formidably barricaded, but it was captured after a desperate struggle by the Versailles troops on the 25th of the month. The Gare de Vincennes was seriously injured on this occasion, and several of the neighbouring houses were destroyed.

The *Boulevard Richard Lenoir*, constructed above the covered *Canal St. Martin*, which is connected with the *Bassin du Canal St. Martin* on the S. side of the Place, leads out of the Place de la Bastille on the N. side. Napoleon I. intended to erect in the Place a colossal elephant fountain, 76 ft. in height, in commemoration of the Revolution, but after the revolution of 1830 the plan was abandoned. The remains of the 'July heroes' were then deposited here, and the present **Colonne de Juillet** erected over the spot. The monument consists of a bronze column of the Corinthian order, with a composite capital, rising on the circular, marble-encrusted pedestal which was to have borne Napoleon's elephant, and beneath which are vaults containing the remains of the victims of the revolution. The total height is 164ft., that of the column itself 75ft. The column is surmounted by a figure emblematical of Liberty, bearing a torch in one hand and a broken chain in the other. The pedestal is adorned with a lion as a symbol of the eventful month of July, above which there is an inscription to the memory of the citizens who fell in the cause of liberty. On the other side are the arms of Paris, and at each corner the Gallic cock, bearing a garland. On the lower part of the shaft are the half obliterated names of the fallen, 615 in number. The monument was inaugurated in July 1840. In February 1848, the 'Trône de Juillet' was publicly burned in the Place, and the 'February heroes' were interred here beside their comrades of 1830. In May 1871 the vaults were again opened for the reception of a number of the victims of the Communist reign of terror. These vaults, and boats on the canal beneath, were filled with gunpowder and combustibles by the Communists with the view of blowing up the column and

converting the entire neighbourhood into a heap of ruins. The combustibles were set on fire by them after their defeat, but the powder having already been expended in the defence of the Place de la Bastille, the fire occasioned no serious damage. The monument was pierced with bullet holes and otherwise damaged during the conflict between the insurgents and the government troops, but has since been repaired. The summit commands a fine view, especially of the cemetery of Père Lachaise (custodian 20 c.); but the ascent of the Tour St. Jacques (p. 136) is preferable.

The *Rue du Faubourg St. Antoine*, diverging from the Place to the E., was the chief stronghold of the insurgents in June, 1848, where their strongest barricade resisted every attack until demolished with the aid of heavy artillery. On 25th June, the third day of the contest, Archbishop *Affre* (p. 177) was killed here by an insurgent's ball, whilst exhorting the people to peace.

The Canal St. Martin, which passes under the Boulevard Richard Lenoir and communicates with the Seine, being navigable for barges and small steamers, smoke and steam are occasionally seen issuing from air-holes concealed among the small gardens situated here.

Before beginning our walk along the boulevards, we may, by way of contrast, visit the **Place des Vosges**, formerly the *Place Royale* (Pl., white, 10), to reach which we follow the Rue St. Antoine to the W., take the Rue de Birague, the third street to the r., and passing under an arch, enter a large square planted with limes and chestnuts, and adorned with fountains at the angles. In the centre rises the equestrian *Statue of Louis XIII.*, in marble, executed by Dupaty and Cortot, and erected in 1829 to replace a statue of the same king which had been erected by Richelieu in 1639 and destroyed in 1792.

The square occupies the site of the court of the ancient *Palais des Tournelles*, where the well-known tournament which cost Henri II. his life (p. 140) took place in 1565. Catherine de Medicis caused the palace to be taken down, and the houses which now occupy its site to be erected, but the square was not completed till the reign of Henri IV. They are built uniformly of red brick, with lofty roofs, and have a series of arcades in front. Richelieu once occupied No. 21, Victor Hugo No. 9 at the S.E. angle, and Mademoiselle Rachel the house opposite, until her death in 1858. The present inhabitants of this gloomy, old-fashioned square, and of the adjoining streets, which together form the *Quartier du Marais*, are chiefly retired officers and persons of small income. For a short time after the revolution of 1792, and again in 1848, the square was named *Place des Vosges*, in honour of the department of that name, which had been the first to send con-

tributions in support of the popular cause, and that name was again revived in 1870.

From the Place des Vosges the Rue Neuve Ste. Catherine and the Rue des Francs Bourgeois lead towards the N.W. to the *Imprimerie Nationale*, the extensive and interesting printing establishment of the government. Admission, by tickets obtained from the director, on Thursdays at 2 *precisely*, when all visitors are conducted over the premises in one party. The 'Cabinet des Poinçons' requires a special permission.

III. From the Bastille to the Boulevard des Italiens.

Porte St. Martin. Porte St. Denis.

Leaving the Place des Vosges by the street of that name to the r., or starting from the Place de la Bastille, we now ascend the *Boulevard Beaumarchais*. The S. side consists of handsome and tastefully built houses, completed since 1848, the N. side principally of small shops. This boulevard and that of the *Filles du Calvaire*, are chiefly frequented by the denizens of the Faubourg St. Antoine with their blue or white blouses and printed cotton jackets. In fine weather the decayed gentleman and retired officer of the Quartier du Marais, recognisable by their old-fashioned costume, occasionally emerge to sun themselves here. No. 25 is the *Théâtre Beaumarchais* (p. 48), the great resort of the inhabitants of the neighbourhood. To the r., farther on, is the *Cirque d'Hiver* (p. 49), the entrance to which is adorned with two equestrian figures.

The *Boulevard du Temple* was formerly sometimes termed the *Boulevard du Crime*, owing to the number of melodramatic and other theatres formerly crowded together on the N. side, but the last of these has recently been demolished to make way for the Boulevard Voltaire. The nickname was doubly appropriate in consequence of the crime committed here by Fieschi in July, 1835. No. 42 occupies the site of the house, whence he discharged his infernal machine at Louis Philippe, which occasioned the death of Marshal Mortier and several others.

Opposite, on the S. side, are situated the *Jardin Turc* and the restaurant *Bonvalet* (p. 14), both frequented by the respectable denizens of the Quartier du Marais (see above) and the habitués of the Théâtre Déjazet. The *Cadran Bleu*, opposite Bonvalet, was formerly one of the most celebrated restaurants in Paris. This side of the street is chiefly occupied by toy and fancy shops.

We now reach the *Place du Château d'Eau*, so called from the fountain formerly here, which has been removed to the *Marché aux Bestiaux* at Villette. The new fountain destined to replace the old one is still unfinished. The large basin, 100 ft. in diameter, is to be surmounted by eight water-spouting lions with a

candelabrum in the centre. This extensive Place, being destitute of ornament, presents a somewhat dull appearance. A flower-market is held here on Mondays and Thursdays.

On the r. side of the Place are two extensive buildings. The first of these was erected for the '*Magasins-Réunis*', a speculation which has failed. The second is the large *Caserne d'Infanterie*, or *du Prince Eugène*, capable of accommodating 8000 men, and connected with Vincennes and its military establishments by the *Boulevard Voltaire*, which was originally called the *Boulevard du Prince Eugène*, and was inaugurated in 1862 by Napoleon III. The Place du Château d'Eau was the scene of a fearful struggle on 24th May, 1871. The insurgents occupied a strong position here, protected by barricades at every outlet. These were taken, one by one, by the Versailles troops, and the insurgents were driven back to the Place de la Bastille, the Buttes-Chaumont, and Père-Lachaise. Among the houses in this neighbourhood which were entirely burned down was the Théâtre des Délassements Comiques in the Boulevard Voltaire, and many more were seriously injured. The Caserne, which was occupied by the insurgents, was completely riddled with balis and shells. The Boulevard Voltaire runs S.E. from the Boulevard du Temple to the Place du Trône, intersecting the *Place Voltaire*, formerly *du Prince Eugène*, where a bronze *Statue of Eugène Beauharnais*, erected in 1865, stood till the fall of the empire. It is now proposed to place a statue of Voltaire on the same pedestal. (In the vicinity, in front of the Prison de la Roquette, is the Parisian place of execution.) Farther on, the Boulevard traverses the most populous part of the quarter, inhabited by artizans. A triumphal arch, in commemoration of the Russian and Italian campaigns of Napoleon III., which it was proposed to erect in front of the columns of the Place du Trône, and of which a model in wood was temporarily constructed, will probably never be executed.

The unfinished *Boulevard des Amandiers*, to the l. of the Boulevard Voltaire, is intended to lead to Père-Lachaise.

The Château d'Eau fountain stands at the angle formed by the *Boulevard de Magenta*, leading towards the N., and the *Boulevard St. Martin*. The latter lies on a slight eminence, which has been levelled in the middle, between the houses, for the convenience of carriages, while the foot-pavements retain their original height. The *Théâtre des Folies Dramatiques*, the *Théâtre de l'Ambigu Comique*, and the *Théâtre de la Porte St. Martin* are situated in this boulevard. The last of these was burned by the Communists, 25th May, 1871, but its restoration was completed in 1873.

The *Porte St. Martin*, a triumphal arch, 57 ft. in height, 57 ft. in breadth, and 14 ft. in thickness, was erected by the

city in honour of Louis XIV. in 1674. It is pierced by one large and two small archways. The inscriptions and reliefs commemorate the victories of that monarch; on the S. side are represented the double capture of Besançon and the Franche-Comté, and the defeat of the Triple Alliance (Germans, Spaniards, and Dutch); on the N. the taking of Limbourg and the victory over the Germans. In 1814 the German and Russian armies entered Paris by the *Barrière de Pantin* and the *Rue du Faubourg St. Martin*, and passed through the *Porte St. Martin* and the *Boulevards* to the *Place de la Concorde* (p. 119).

One of the most formidable barricades of the Communists was constructed at this point, so as to command the whole *Boulevard*, but was taken after a desperate struggle by the government troops on 25th May, 1871. The damage done to the arch on the occasion has since been repaired. This neighbourhood was also the scene of one of the most brutal outrages committed by the Communists. On 25th May, 1871, a number of the insurgents entered the house of the restaurateur *Deffieux*, near the *Porte St. Martin*, and after having taken possession of the cellar and its contents, proceeded to occupy the house with the view of firing on the troops from the windows. The terrified inmates entreated them to desist from their purpose, and one of them rashly struck one of the intruders. This formed the signal for a general massacre. The insurgents, maddened with rage and despair, pursued and pitilessly murdered every man, woman, and child whom they found in the building, about thirty in all. They then set fire to the premises, which together with the adjoining houses and the *Théâtre de la Porte St. Martin*, were soon reduced to a heap of smouldering ruins.

The handsome streets, which diverge here to the r. and l., intersecting Paris from N. to S., are the *Boulevard de Sébastopol* and the *Boulevard de Strasbourg* (comp. p. 136).

The **Porte St. Denis**, another triumphal arch, was erected by the city, shortly before the *Porte St. Martin*, to commemorate the victories of Louis XIV. in Holland and the district of the Lower Rhine. It is 76 ft. in height, 77 ft. in width, and 16 ft. only in thickness, and is of more symmetrical proportions than the *Porte St. Martin*. The single archway is 50 ft. in height and 26 ft. in width. The piers are adorned with obelisks in relief covered with military trophies. The frieze on each side bears the simple inscription '*Ludovico Magno*'. At the foot of the obelisks of the principal façade is represented, on the right, vanquished Holland with a dead lion, and on the left the river-god of the Rhine. The bas-relief above the archway on the same side represents the passage of the Rhine by Louis XIV. at *Tolhuis* below *Emmerich*, on 12th June, 1652, when the river had been rendered unusually shallow by a long drought. The bas-relief on the other side

commemorates the capture of Maestricht. Another barricade of the Communists erected here was stormed by the government troops on the same day as that of the *Porte St. Martin*.

In July, 1830 both these arches were also the scene of sanguinary conflicts; and in June, 1848, the first engagement between the military and the insurgents took place here.

As we proceed westwards the streets become more thronged, and the shops more handsomely constructed and richly stocked. To the *Boulevard St. Denis* succeeds the *Boulevard Bonne Nouvelle*. No. 20, on the r., is the *Patais Bonne Nouvelle*, or 'Ménagère' bazaar (p. 30). At the end of the *Rue Hauteville*, at the beginning of which the *Théâtre du Gymnase* is situated, is seen the church of *St. Vincent de Paul* in the distance.

Beyond the theatre begins the *Boulevard Poissonnière*. On the r., No. 14, is the *Dock du Campement*, an admirable emporium of 'articles de voyage' (p. 31). No. 30 is the beautiful shop of *Barbedienne and Co.*, dealers in bronzes. On the l. are the showy ready-made garments sold by the '*Prophète*'; then No. 27, the *Bazar de l'Industrie*; and on the same side opens the *Rue Montmartre*, where the extensive warerooms of the '*Ville de Paris*' (p. 33) are situated. In February, 1848, the *Rue du Faubourg Montmartre*, at its junction with the Boulevards, was closed by a strong barricade which repelled several attacks of the municipal guard, and it was again the scene of a fierce struggle between the insurgents and the government troops on 23rd May, 1871, when the latter were pressing forward to gain possession of the height of *Montmartre*.

The cafés and restaurants become more numerous in the *Boulevard Montmartre*, and the S. side of the street begins to present a tempting array of shops. No. 3, on the l. side is the *Hôtel Doré*, beyond which is the *Théâtre des Variétés* (p. 46), and on the same side opens the *Rue Vivienne*. No. 19 is the shop of *Goupit et Cie*, the dealers in engravings. On the same side is the *Passage des Panoramas*, and opposite to it the *Passage Jouffroy*, two arcades with handsome shops, and often crowded with foot-passengers, particularly towards evening, when the numerous restaurants in the neighbourhood form an additional attraction.

IV. The Bourse.

Before entering the *Boulevard des Italiens*, we shall make a short digression to the l. by the *Rue Vivienne* to the *Place de la Bourse*, in the centre of which rises the **Bourse*, or *Exchange*, a handsome building in the Greek style, surrounded by a colonnade of 64 Corinthian pillars, being an imitation of the temple of *Jupiter Tonans* at *Rome*. Length 75 yds., width 45 yds., height 100 ft.; columns 33 ft. high, and 3½ ft. thick. At the corners stand four statues emblematical respectively of *Commerce* by *Dumont*, *Com-*

mercial Equity by *Duret*, *Industry by *Pradier*, and Agriculture by *Seurre*. The whole edifice is enclosed by a railing, and approached by a flight of sixteen steps at each end. The clock of the Bourse gives the normal Parisian time, from which all the other clocks in the city are regulated.

The hall of the Bourse, which is 40 yds. in length, 27 yds. in width, and 81 ft. in height, is opened for business at 12 o'clock (sticks and umbrellas may be left at the cloak-room, 10 c.), but visitors are admitted to the galleries from 9 to 6 o'clock. Numerous vehicles, chiefly private carriages, soon drive up, and the money-seeking throng hurries into the building. The *parquet*, at the end of the hall, is a railed-off space which the sworn brokers, or *agents de change*, alone are privileged to enter. In the centre of this part of the hall is the *corbeille*, a circular, railed-off space, round which they congregate, making their offers in loud tones. Various groups in different parts of the hall, but especially near the *parquet*, are occupied in taking notes, or concluding sales or purchases, the prices being regulated by the transactions going on in the *parquet*, while other persons are seen handing instructions to the brokers within the *parquet*.

The tumultuous scene is best surveyed from the gallery, to which the S. side-entrance leads. The deafening noise, the shouting, the excited gestures of the speculators, and the eager cupidity depicted in their features, produce a most unpleasant impression on the mind of the neutral spectator. Amidst the Babel of tongues almost the only intelligible words are, '*Je donne, je prends, je vends!*'

The visitor should not omit to observe the 'grisailles' on the vaulting by *Abel de Pujol* and *Meynier*, which are so skilfully executed as to resemble bas-reliefs. They represent the Inauguration of the Bourse by Charles X., France receiving tribute from every part of the globe, the Union of commerce with the arts and sciences, and the Principal towns in France.

At 3 o'clock the business of the stock-exchange terminates, the brokers assemble and note the prices realised in their last transactions, and in accordance with these they adjust the share list for the day, which is then immediately printed and issued.

The hall remains open from 3 to 6 o'clock for the transaction of other mercantile business. The *Tribunal de Commerce* formerly sat in one of the upper apartments, but now has a special building of its own opposite the Palais de Justice (p. 182).

The *Rue Vivienne* and the parallel *Rue Richelieu*, a little further to the W., are busy streets with very thriving shops. One of the largest of these, the 'Villes de France', has recently been converted into a concert and ball-room named *Frascati* (p. 51).

We now return to the Boulevards. The large house to the r., at the corner of the Rue de Richelieu, was once the notorious gambling-house, known as the *Frascati*.

V. Boulevards des Italiens et des Capucines.

Nouvel Opéra.

The *Boulevard des Italiens*, the most frequented and fashionable of all, consists almost exclusively of hotels, cafés, and the choicest and most expensive shops. The upper floors of several of the houses are occupied by private clubs.

Before and after the exchange hours, petty stockbrokers frequently assemble at the *Passage de l'Opéra*, on the r. side of the boulevard, where they exhibit the same eager haste and excitement as in the hall of the Bourse. These groups often obstruct the pavement and are dispersed by the police, but the offenders immediately re-assemble in knots a few paces farther off.

The old Opera House, which was situated at the N. end of this passage, was entirely burned down in Oct., 1873. On this side of the boulevard are the richly stocked fancy and leather warehouse of *Klein* (p. 34), the photograph gallery of *Disdéri*, and the *Théâtre Cleverman*, before the Passage de l'Opéra is reached; and beyond it the cafés and restaurants *Riche*, the *Maison Dorée*, *Tortoni*, and *Bignon* (p. 18). On the S. side of the street are the *Café Cardinal*, the *Passage des Princes*, and the *Café du Grand Balcon* (No. 11, first floor), behind which is the *Opéra Comique*; then the *Café Anglais* (p. 18), the *Theatre Office* (p. 43), the bazaar of the *Galleries de Fer* (p. 31), and the *Rue de Choiseul*, leading to the Passage of that name and the *Théâtre Italien*. Next are the *Café du Helder* (p. 18) and the *Pavillon de Hanovre*, where the warerooms of the 'Orfèvrerie Christophle' are situated.

The *Rue Laffitte*, *Rue Taitbout*, and particularly the *Rue de la Chaussée d'Antin*, which diverge from the Boulevard des Italiens on the N. side, are chiefly inhabited by wealthy bankers, moneyed men, eminent savants, and artists of the highest class. At No. 17 Rue Laffitte, now the residence of Baron James Rothschild, Napoleon III. was born on 20th Aug., 1808. At the N. end of this street rises the church of Notre Dame de Lorette (p. 151).

The *Boulevard des Capucines* begins beyond the Rue de la Chaussée d'Antin, a street diverging on the r., at the end of which the church of La Trinité (p. 150) is visible. On the r., at the corner, is the *Théâtre du Vaudeville*, completed in 1869 (p. 46). On the same side, a few paces farther, in an open space opposite the Rue de la Paix, rises the sumptuous —

**Nouvel Opéra*, or *New Opera House* (Pl., red, 5). This imposing edifice, designed by *Garnier*, and begun in 1861, was nearly completed when the Franco-Prussian war broke out in 1870. The works have been resumed with increased energy since the de-

struction of the Old Opera House in 1873, and it is expected that the building will be opened to the public in 1875. It is probably the largest theatre in the world, covering an area of 13,000 sq. yds., and will form a magnificent termination to the avenue now in course of construction from this point to the Théâtre Français, near the Louvre. The total cost of the building is estimated at 46,500,000 fr.. or 1,860,000 *l*.

The principal façade consists in the first place of a lower storey pierced with seven arcades, against the piers of which are placed four groups of sculpture and four statues. These are, beginning on the left, Music by *Guillaume*, Lyric Poetry by *Jouffroy*, Idyllic Poetry by *Ancelin*, the Cantata by *Chapus*, Fable by *Dubois* and *Vatrinelles*, Elegy by *Falguières*, Tragedy by *Perraud*, and Dance by *Carpeaux*. Above the statues are medallions of Cimarosa, Haydn, Pergolese, and Bach. On the first floor is a gallery with a Corinthian colonnade, composed of sixteen monolith columns in stone, arranged in pairs, 33 ft. in height, and fourteen smaller columns in veined marble, also monoliths, with gilded capitals. The seven bays have balconies in green marble from Sweden. Above the colonnade, on slabs of coloured marble, are medallion busts of great composers in gilded brouze. This façade terminates in an attic, richly sculptured and embellished with gilded masks. From the two corners of the building project circular frontons surmounted with colossal gilded groups by *Gumery*, representing Lyric Poetry, with the Muses on one side and Fame on the other. In the centre of the building rises a low dome, and behind it a huge triangular pediment above the stage, crowned with an Apollo in the middle, by *Millet*, and two Pegasi at the sides, by *Lequesne*. The lateral façades also have projecting wings at each end and a pavilion in the centre, that on the right side of the grand façade having a double carriage-approach, which was to have been the 'Pavillon de l'Empereur'. In order to obtain an accurate idea of the vast dimensions and gorgeous, though not always tasteful decoration of the edifice, the traveller should walk round the whole of it, inspecting each façade in turn. The entrance at the back is somewhat dwarfed by the huge mass of the pediment.

The *Interior*, to which the public are not at present admitted, will when completed accord in style with the exterior. The lobby is 60 yds. in length, 13 yds. in width, and 56 ft. in height, and is to be embellished with twelve gilded lustres and two large chimney-pieces borne by Caryatides in coloured marble; but its chief decoration will be the immense mural paintings of *Baudry*, the most extensive works of the kind which have been undertaken since the days of Raphael and Michael Angelo. In large medallions above the doors and mirrors are groups of children with musical instruments. The ten vaulted spaces above the cornice contain an imposing cycle of lyric and choregic scenes. Pastoral music is represented by Apollo and Marsyas, Orpheus and Eurydice, and the Judgment of

Paris; military music, by Tyrtæus urging the Spartans to battle; sacred music, by Saul and David and the Dream of St. Cecilia; the dancing of women, by Salome dancing before Herod, and Orpheus torn to pieces by Bacchantes; and the dancing of men, by the Corybantes and Jupiter. On the pendentives between these groups are colossal figures, on a gold ground, of Clio, the muse of history, Euterpe, of music, Thalia, of comedy, *Melpomene, of tragedy, Terpsichore, of dancing, Erato, of erotic poetry, Polyhymnia, of sacred hymn, and Calliope, of epic poetry. The grave and philosophical Urania, the Muse of astronomy, has been appropriately excluded. This cycle of paintings is completed by two large compositions on the vaulting at the ends, termed Ancient Parnassus and Modern Parnassus respectively. These scenes lead up to the imposing ceiling-paintings, the principal part of the whole scheme of decoration. On one side is Comedy, escorted by Satire, Wit, and Love; on the other, Tragedy, accompanied by Fury, Compassion, and Terror; between these, and enclosed in a rich architectural framework, is the culminating tableau, representing Glory and Poetry soaring aloft on winged steeds, with Harmony and Melody hovering above them.

The interior of the theatre itself will be decorated with similar magnificence. The ceiling-paintings by *Lenepveu*, executed on copper attached to the vaulting, form a circular series, 132 ft. in length, of allegorical groups illustrative of the history of the Drama; in the midst appears the chariot of Apollo borne by a wave of light which illumines the whole composition and produces some striking effects of light and shade. The theatre will contain room for 2350 spectators, to each of whom a larger space is allotted than in the older theatres. The stage is 196 ft. in height, 178 ft. in width, and 74 ft. in depth. At the back of the stage, and communicating with it is the ball-room, gorgeously decorated by *Boulangier*, at the end of which is to be placed a mirror from St. Gobain, 22½ ft. in width, and 32½ ft. in height, the largest ever made.

The Nouvel-Opéra narrowly escaped destruction in May, 1871, when it was used by the Communists as a magazine for gunpowder and other munitions of war. Had it been set on fire, like so many of the other public buildings, the edifice itself and the surrounding houses would inevitably have been destroyed. Fortunately it sustained no serious damage.

Adjoining the Nouvel-Opéra is the *Grand-Hôtel* (p. 4), with the *Café de la Paix*, and *Martinet's* shop of engravings (p. 32), beyond which is the Rue Scribe with the hotel of that name and the theatre of the Athénée. Crossing the street and returning towards the Place de l'Opéra, we first observe *Giroux's* magnificent emporium of toys and bronzes (p. 31), then the gorgeous haberdashery warerooms of the *Compagnie Lyonnaise* (p. 33), the *Bazar de Voyage* (p. 31), and many other tempting shops.

VI. The Vendôme Column.

The *Rue de la Paix*, which diverges to the S. from the Boulevard des Capucines, one of the handsomest streets in Paris, contains the residences of many of the wealthiest inhabitants, and some of the best shops in the city. It terminates in the octagonal *Place Vendôme*, partly constructed by the celebrated architect Mansart (1645—1708), in the centre of which rises the **Colonne Vendôme**, a monument in imitation of Trajan's column at Rome, 144 ft. in height and 13 ft. in diameter. It was erected by Napoleon I. in 1806—1810 to commemorate his victories over the Russians and Austrians in 1805, as the inscription records. It is constructed of masonry, encrusted with plates of bronze forming a spiral nearly 300 yds. in length, on which are represented the most memorable scenes of the campaign of 1805, from the breaking up of the camp at Boulogne down to the Battle of Austerlitz. The figures are about 3 ft. in height, many of which faithfully represent the features, equipment, and costume of the soldiers of that period. The metal of 1200 Russian and Austrian cannons was employed in the construction of the column. It was taken down by the Communists in May, 1871, but is now in process of being re-erected, the fragments having been preserved.

The reliefs of the pedestal represent the uniforms and weapons of the conquered armies. At the corners are four eagles bearing garlands. A handsome bronze door on the S. side leads to the stair which ascends to the summit. Over the door is the Latin dedication by Napoleon I. 'of this monument, constructed of captured metal, to the glory of the great army'. A tolerable model of the column may be seen at the *Hôtel des Monnaies* (p. 212).

The statue of Napoleon which occupied the summit of the column was taken down by the Royalists in 1814, the metal being employed in casting the equestrian statue of Henri IV. on the Pont Neuf (p. 184), and was replaced by a monster fleur-de-lis surmounted by a large white flag. In 1831, Louis Philippe caused a new statue of the emperor, cast with the metal of guns captured at Algiers, to be placed on the summit. This was removed in 1863 to the Avenue de Neuilly, and replaced by a statue of the emperor in his imperial robes, similar to the original statue. The new statue in its turn shared the fate of the column in 1871, while the one in the Avenue de Neuilly was thrown by the insurgents into the Seine near the Pont de Courbevoie.

The *Hôtel du Rhin* (p. 4), on the S. side of the Place, was the residence of Napoleon III. when acting as deputy to the National Assembly from September to December, 1848. On 23rd May, 1871, the Versailles troops captured a barricade in the

Rue Castiglione by passing through this hotel and attacking the insurgents in the rear. M. Maréchal, the proprietor of the hotel, is said to have offered the Commune 500,000 fr. if they would spare the Vendôme Column. The reply was, 'Donnez un million, et l'on verra!' M. Maréchal, it need hardly be said, was dissatisfied with this answer, and kept his money.

VII. Boulevard et Eglise de la Madeleine.

Rue Royale. St. Roch.

Returning to the Rue de la Paix and following the *Rue Neuve des Capucines*, the first street to the l., we soon reach the *Boulevard de la Madeleine*. The new buildings to the r., at the corner of the Boulevard des Capucines, occupy the site of the Hôtel du Ministère des Affaires Etrangères, which was the residence of Guizot, when prime minister, in February, 1848, but was taken down in 1853. On the night of 23rd February, 1848, shots fired from a window of this edifice, owing, as it was alleged, to a 'misunderstanding,' were the precursor of the events which levelled the 'July Monarchy.'

Most of the large houses in the Boulevard de la Madeleine, the N. side of which is named *Rue Basse du Rempart*, were erected in 1855—56. This boulevard terminates at the W. end in the spacious *Place de la Madeleine*, where a *Flower-Market* of some importance is held on Tuesdays and Fridays (p. 37). Several cab-stands and omnibus offices are situated here.

***La Madeleine** (Pl., red, 5), or the *Church of St. Mary Magdalene* (open to visitors after 1 o'clock), admirably situated at the W. end of the Grands Boulevards, and not far from the Place de la Concorde, was affected during its construction by all the vicissitudes of the history of modern France. The foundations were laid in 1764; but the revolution found the edifice uncompleted, and the works were suspended. By a decree dated at Posen on 2nd Dec., 1806, Napoleon commanded the building to be completed and converted into a 'Temple of Glory', with the inscription: '*L'empereur Napoléon aux soldats de la grande armée.*' The 5th article of the decree was to the following effect: 'Tous les ans, aux anniversaires des batailles d'Austerlitz et d'Iéna, le monument sera illuminé, et il sera donné un concert précédé d'un discours sur les vertus nécessaires au soldat, et d'un éloge de ceux qui périrent sur le champ de bataille dans ces journées mémorables. Dans les discours et odes il est expressément défendu de faire mention de l'empereur.'

The object of the edifice was altered by Louis XVIII., who proposed to convert the 'Temple of Glory' into an expiatory church to the memory of Louis XVI., Louis XVII., Marie

Antoinette, and Madame Elizabeth (p. 120). The construction of the church was again interrupted by the revolution of July, 1830, and was not finally completed till 1842. The sum expended on it amounted to upwards of 14 million francs (590,000 £.).

In May, 1871, the insurgents had constructed one of their most formidable barricades across the Rue Royale, opposite, and within a short distance of the Madeleine. The appalling scene enacted here on 22nd and 23rd May baffles description. The houses in the Rue Royale which escaped destruction by fire were literally riddled with shells and bullets, but the church, owing to its massive construction, suffered comparatively little. On the 23rd three hundred insurgents, driven from the barricade, sought refuge in the sacred edifice; but the troops soon forced an entrance, and suffered not one of their victims to escape alive.

This majestic structure stands in an open space, upon a basement about 20 ft. in height. Its form is that of a Greek temple, 350 ft. in length, and 147 ft. in breadth, surrounded by Corinthian columns 52 ft. in height, sixteen of them supporting the pediment of the S. façade, fifteen being ranged along each side, and eight forming the N. portico.

The niches in the wall of the S. façade contain thirty-four statues of saints specially revered in France, beginning on the r. with the Archangel Gabriel, and terminating on the l. with the Archangel Michael, all by modern sculptors.

The inscription on the façade is: *D. O. M. sub invoc. S. M. Magdaleneae.* (To the Almighty God, through the invocation of St. Mary Magdalene.)

The tympanum contains a high relief of vast dimensions, by *Lemaire*, representing the Last Judgment, 125 ft. in length, and 23 ft. in height. The figure of the Saviour in the centre is 18 ft. high. On his right are the elect and the angel who has just sounded the last trumpet; on his left the damned, with Mary Magdalene interceding for them.

The church is approached by a flight of 28 steps, occupying the entire breadth of the edifice. The bronze *Doors, 35 ft. in height and 16 ft. in breadth, are adorned with illustrations of the Ten Commandments, designed by *Triquetti*.

The interior, the walls and floor of which are of marble, forms a single spacious hall, lighted by cupolas, and sumptuously gilded and decorated with paintings. The *Chapelle des Mariages*, to the r. of the entrance, contains a group in marble by *Pradier*, representing the nuptials of the Virgin; the *Chapelle des Fonts*, or Baptistery, to the l., is adorned with a group, by *Rude*, representing the Baptism of Christ. These fine sculptures are insufficiently lighted. The statues of the Apostles in the niches of the vaulting are by the same sculptors and by *Foyatier*.

The nave is divided by columns arranged in pairs into three bays, in which there are six chapels, three on each side, decorated with *statues* of the different saints to whom the chapels are dedicated. The paintings in the semicircular spaces above these chapels represent scenes from the life of Mary Magdalene.

Right Side. 1st Chapel: Ste. Amélie, by *Bra*; Mary Magdalene's conversion, by *Schnetz*. 2nd Chapel: The Saviour, by *Daret*; Mary Magdalene at the foot of the cross, by *Bouchot*. 3rd Chapel: Ste. Clotilde, by *Barye*; Mary Magdalene in the wilderness praying with angels, by *Abel de Pajol* (d. 1861).

Left Side. 1st Chapel: St. Vincent de Paul, by *Raggi*; Supper of Bethany, and Magdalene washing the feet of Christ, by *Couder*. 2nd Chapel: The Virgin, by *Seurre*; Angel announcing the Resurrection to Magdalene, by *Coignet*. 3rd Chapel: St. Augustin, by *Eter*; Death of Magdalene, by *Signol*.

The **High Altar* is surmounted by an admirable group in marble by *Marochetti*, executed at a cost of 150,000 fr., representing the 'Assumption of Mary Magdalene', who is being borne into Paradise by two angels. Beyond it, the semicircular ceiling of the choir is adorned with a fine fresco by *Ziegler*, representing the History of Christianity in several groups, the figures in the foreground being 10 ft. in height. In the centre is Christ, and before him is Mary Magdalene, humble and penitent, but already forgiven. On the r. of Christ are symbolised the principal events relating to Christianity in the East from the earliest period down to the Crusades and modern times. Among other figures may be mentioned that of St. Louis in front of the group beside the Magdalene, Godfrey de Bouillon with the oriflamme, Richard Cœur de Lion, the Doge Dandolo and others; also a scene from the Grecian war of emancipation. To the l. of Christ are scenes illustrating the progress of Christianity in the West, comprising the Martyrs, the Wandering Jew, Clovis; Charlemagne, forming a companion to St. Louis on the opposite side; the ambassador of Haroun-el-Rashid, Pope Alexander III. laying the first stone of Notre Dame (1163), the Maid of Orleans, Dante, Raphael, Michael Angelo, Louis XIII., and Richelieu; in the centre, Henri IV.; and finally Napoleon I. crowned by Pope Pius VII.

Before leaving the church the visitor should observe the very handsome *Bénitiers*, or basins for holy water, by *Moyne*.

When the principal door and gate are closed, access may be obtained by the entrances on the E. or W. side of the church.

The prolongation of the Boulevards towards the N. W., beyond the Madeleine, is formed by the *Boulevard Malesherbes*, a street $\frac{3}{4}$ M. in length, completed in 1861. It leads direct to the Parc de Monceaux (p. 133) and is crossed by the Boulevard Haussmann. About halfway to the park rises the new church of *St. Augustin* (p. 150).

The broad but short *Rue Royale*, opposite the façade of the Madeleine, leads to the Place de la Concorde (p. 119). The last house on the l. is the *Ministère de la Marine*.

Frightful havoc was committed in this street by the Communists on 22nd May, 1871. These miscreants, whose chief object, as they gradually retreated before the government troops, was to wreak their revenge on the wealthier portion of the community, placed a quantity of petroleum and other combustibles in several of the houses here and in the Rue St. Honoré, and set them on fire in spite of the entreaties of the inmates. The houses Nos. 15—25 Rue Royale, on the W. side, and several houses in the Rue du Faubourg St. Honoré, at its junction with the Rue Royale were entirely destroyed. The loss of property in this locality alone was enormous. Most of the inmates happily escaped with the aid of the troops who came to their succour. Seven unfortunate persons, however, who had sought refuge in the cellar of a house at the entrance to the Faubourg St. Honoré, were buried alive beneath the falling ruins, while in a neighbouring 'maison d'accouchement' no fewer than twenty-two of the helpless patients are believed to have perished in the flames. Among the houses destroyed here may be mentioned the Hôtel de la Rue Royale, and Weber's Tavern, both of which have since been restored. This locality, too, was the scene of a fiendish act committed by the firemen in the pay of the Commune, who filled their engines with petroleum and poured vast quantities of it into the burning houses. Many of them were detected by the troops in the very act, and of course immediately shot. One of the most formidable barricades of the insurgents on that occasion was constructed across the Rue Royale, and defended by several cannon and mitrailleuses, with which they completely commanded the Place de la Concorde. These outrages were committed by them as soon as they found this position untenable.

The first street to the l. in descending from the Madeleine to the Place de la Concorde is the Rue St. Honoré. To the r. in this street, at the corner of the Rue de Luxembourg, rises the *Church of the Assumption*, the peristyle and dome of which are an imitation of the Pantheon at Rome. Further on, we cross the Rue Castiglione, near the Vendôme Column (p. 71), beyond which we reach the *Church of St. Roch* on the l., not far from the garden and palace of the Tuileries.

St. Roch (Pl., white, 5), a church erected in 1653—1740 in the degraded style of that epoch, possesses a portal in the Corinthian and Doric styles. On the broad flight of steps by which the church is approached, on the 13th of Vendémiaire, in the 4th year

(3rd Oct., 1795), Bonaparte placed the cannons which he fired upon the Royalists who were advancing against the Convention, and thus checked the progress of the counter-revolution. The church was restored in 1865.

The interior possesses little worthy of note. The ceilings of the choir and transept are adorned with painting and gilding. The 4th chapel to the l. contains a monument to the memory of the Abbé de l'Epée, the celebrated teacher of the deaf and dumb. It consists of the extremity of a sarcophagus with the alphabet represented on it by signs. Above it is a kind of pedestal with a bust of the Abbé, to whom two children are gratefully raising their eyes. Inscription: *Viro admodum mirabili, sacerdoti de l'Epée, qui fecit exemplo Salvatoris mutos loqui, cives Galliae hoc monumentum dedicarunt. Natus an. 1742, mortuus an. 1789.* Adjacent to the monument is a black marble slab with the inscription: *A l'Abbé de l'Epée les sourds-muets suédois reconnaissants* (comp. p. 208).

The stucco reliefs with which the chapels of the choir are adorned represent the Passion. The third of these chapels on the l. contains a picture by *A. Scheffer*, representing St. Francis of Sales conducting a weary wanderer through the snow.

At the back of the choir is a large detached chapel, forming a kind of second sanctuary, beyond which there are two others. The first of these three, that of the Virgin, contains a dome painted 'al fresco', representing the Assumption, and several tolerable oil paintings. To the l., Christ driving the money-changers out of the Temple, by *Thomas*, 1822; to the r., Raising of the daughter of Jairus, by *Delorme*, 1817. In the interior, the Triumph of Mordecai, by *Jouvenet*; Jesus blessing children, by *Vien*; Cure of the possessed, by *Doyen*.

The stained glass of the second chapel represents l. St. Denis the Areopagite and (r.) Mgr. Affre, the archbishop who was killed at the barricades (p. 62).

The S. chapels contain several monuments of eminent persons. In the first are those of the learned *Maupertuis* (d. 1759), by d'Huez; of Cardinal *Dubois* (d. 1729), minister of the Regent Orleans, and participant in his shameless orgies (p. 77), by Coustou; and of Henri de Lorraine, Count d'Harcourt (d. 1666), with a bust of the painter *Mignard* (d. 1695) on the r., and another of the landscape gardener *Le Nôtre* (d. 1700) on the l. — The second chapel contains the monument of the Duc de Créqui (d. 1687), Marshal of France under Louis XIV., by Coysevox and Coustou.

The names of the celebrated persons interred in St. Roch are inscribed on one of the pillars under the organ. On the other is a medallion of the illustrious poet *Pierre Corneille*, who died in the parish of St. Roch in 1684.

St. Roch is said to be the most richly endowed church in Paris. Festivals are celebrated here with the utmost pomp, and the music is admirable.

Continuing to follow the Rue St. Honoré, we soon reach the Place du Théâtre Français, which is now in course of being embellished with two fountains, and from which a new avenue is to lead to the Nouvel-Opéra (p. 68). On the r. in the Rue St. Honoré are the cafés *de l'Univers*, *de la Régence*, and *de Rohan*. We are now close to the Tuileries (p. 113), the Louvre (p. 81), and the Palais Royal.

2. The Palais Royal.

Place and Notre Dame des Victoires.

In 1629—1636 Cardinal Richelieu caused a palace to be erected for himself opposite the Louvre, and named it the *Palais Cardinal*. He presented it to Louis XIII., and it was afterwards occupied by Anne of Austria, widow of that monarch, with her two sons Louis XIV. and Philip of Orleans, then in their minority. The building was thenceforward called the *Palais Royal*.

It was then presented by Louis XIV. to his brother the Duke of Orleans, by whose son the Regent, Duke *Philip of Orleans* (d. 1723), it was subsequently occupied. It was here that the licentious orgies which disgraced the regency of the latter took place. The Duc *de St. Simon*, an eyewitness of these scenes, thus describes them: —

'Les soupers du régent étaient toujours avec des compagnies fort étranges, avec ses maîtresses, quelquefois des filles de l'Opéra, souvent avec la duchesse de Berry (sa fille), quelques dames de moyenne vertu, et quelques gens sans nom, mais brillants par leur esprit et leur débauche. On buvait beaucoup et du meilleur vin, on s'échauffait, on disait des ordures à gorge déployée, des impiétés à qui mieux mieux, et quand on avait fait du bruit et qu'on était bien ivre, on allait se coucher.'

The Palais Royal remained in the possession of the Orleans family. *Philippe Egalité* (p. 120), who was beheaded in 1793, grandson of the regent, led a scarcely less riotous and extravagant life than his grandfather. In order to replenish his exhausted coffers, he caused the whole garden to be surrounded with houses which he let to shopkeepers and others, and thus materially improved his revenues.

Many of the upper apartments of these buildings were formerly devoted to play, while the cafés on the ground floor became a favourite rendezvous of democrats and malcontents. 'It was here that *Camille Desmoulins*, one of the most prominent republican ring-leaders, called the populace to arms on 12th July, 1789, and assumed the green cockade which from that day became the distinctive badge of the patriots; and his plans were so well concerted

that on the following day he organised a 'Garde Nationale', led the way to the Bastille (p. 61), and captured it on the 14th.

After these events the building was called the *Palais Egalité*, and subsequently, when Napoleon assembled the Tribunate here in 1801—1807, the *Palais du Tribunat*. From 1807 to 1814 the palace was unoccupied; but in 1815, during the 'hundred days', it was the residence of Lucien Bonaparte.

On the Restoration of the Bourbons in 1815 the Orleans family again came into possession of the Palais Royal, and it was occupied by *Louis Philippe* until 1830, when he ascended the throne. Shortly before the outbreak of the revolution of July, he gave a sumptuous ball here in honour of the Neapolitan notabilities then visiting Paris, which gave rise to Salvandy's famous witticism: '*Nous dansons sur un volcan*'.

On 24th February, 1848, the mob destroyed the royal apartments in the most barbarous manner. Notwithstanding the request, '*Respectez les tableaux*', which some well-meaning hand had written on the walls, the pictures generally shared the same fate as the other objects of value. The fact, that the broken glass and porcelain collected in the palace and publicly sold on 14th Feb., 1850, weighed upwards of 25 tons, may serve to convey an idea of the extent of the devastation. After this the palace was termed the *Palais National*. Under Napoleon III. it resumed its original name.

The apartments in the S. wing of the Palais Royal, opposite the Louvre, were occupied down to the outbreak of the war in 1870 by Prince Napoleon, cousin of the ex-emperor and son of Jerome Bonaparte.

On 22nd May, 1871, the Communists set the Palais Royal on fire, chiefly it appears with the intention of destroying the apartments of Prince Napoleon, most of whose valuables and works of art had fortunately been removed. The S. wing, including most of the apartments in the 'Cour d'Honneur', with the exception of the S.W. corner where the Théâtre Français is situated, became a prey to the flames and was almost entirely destroyed. The firemen employed to extinguish the conflagration were shot at by insurgents concealed in the neighbouring streets, but they succeeded in preventing the fire from extending beyond the Cour d'Honneur. Had the galleries with their richly stocked shops been destroyed, the loss would have been incalculable.

Beyond its historical associations, the Palais Royal presents little attraction, and the interior is not now shown to the public.

The principal entrance to the galleries and garden is on the l. side of the façade, between the palace and the *Théâtre Français* (p. 44). The colonnade first entered is the *Galerie de Chartres*, in which *Chevet's* famous shop is situated (p. 13).

The ground-floors of the square of buildings which enclose the garden are chiefly occupied by shops, which exhibit a tempting display of jewellery and other 'objets de luxe'. These were for a long period the best shops in Paris, constituting one of the most splendid bazaars in the world, but they are now greatly surpassed by the similar warehouses in the Boulevard des Italiens, Rue de la Paix, and that neighbourhood. The galleries are still, however, much frequented by strangers, as they afford a pleasant retreat from the noise and bustle of the streets. The rent of a small shop here averages 120—160 *l.* per annum. Fixed prices are not much in vogue in the Palais Royal.

The most showy part of the Palais Royal is the handsome *Galerie d'Orléans* (S. side), an arcade 320 ft. in length and 50 ft. in width, covered with glass and paved with slabs of marble. It was constructed in 1830 on the site of the disreputable wooden stalls which formerly stood here. Above the shops runs a double terrace, flanked with vases containing flowers, and used as a private promenade in connection with the palace in the Rue St. Honoré.

The first floors of most of the houses of the Palais Royal are used as restaurants. The *Café de la Rotonde* (p. 18) in the *Galerie Beaujolais*, at the N. end of the garden, enjoys the sole privilege of placing chairs in the garden for its guests, a monopoly purchased for the sum of 40,000 fr. per annum from the former Café de Foy. The gallery on the E. side is called the *Galerie de Valois*, that on the W. side the *Galerie Montpensier*. The Théâtre Français, as already mentioned, forms the S.W. corner of this extensive pile of buildings; at the opposite end of the same side is the *Théâtre du Palais Royal* (p. 47), forming the N. extremity of the *Galerie Montpensier*.

The *Garden*, which is a garden in little more than the name, is 257 yds. in length and 110 yds. in breadth. It is somewhat scantily shaded by a quadruple row of elms and limes. In the centre is a circular basin of water, 20 yds. in diameter, near which a military band generally plays on summer evenings at 6 o'clock, attracting a large audience. On the N. and S. sides of the basin are long, enclosed flower-beds.

The garden is embellished with good copies in bronze of the Apollo Belvedere and the Diana of Versailles and several modern works: Youth bathing, by *d'Espercieux*; Boy struggling with a goat, by *Lemoine*; Ulysses on the sea-shore, by *Bra*; Eurydice bitten by a serpent, by *Nanteuil*.

The small cannon on the grass at the S. end of the flower-garden is fired by means of a burning-glass at noon precisely.

On the N. and S. sides are small kiosques, or pavilions, where newspapers are lent out at 5c. each, and others where toys are sold. The chairs under the trees are let at 10 c. each.

The garden presents a brilliant appearance in the evening, when, in addition to the 200 lamps of the arcades, each shop contributes its utmost to turn night into day. All the entrances to the garden are closed at midnight, but the galleries remain open.

At the back of the Palais Royal begins the Rue Vivienne, which passes the Bibliothèque Nationale (l.) and the Bourse (r.), and leads to the Boulevard Montmartre.

The long street at right angles to the Rue Vivienne, immediately to the N. of the Palais Royal, is the Rue Neuve des Petits Champs, which to the l. (N.W.) leads to the Rue Richelieu, where the entrance to the Bibliothèque Nationale is situated, passes near the (r.) Théâtre Italien (p. 45), and terminates near the Place Vendôme (p. 71) in the Rue Neuve des Capucines, which connects it with the boulevards. To the r. (S.E.) the Rue Neuve des Petits Champs passes the (l.) *Galerie Colbert* and *Vivienne*, the second of which is the scene of busy traffic, the (l.) Rue de la Banque, where the *Hôtel du Timbre* is situated, and the entrance to the (r.) *Banque de France*, and terminates in the small, circular **Place des Victoires** (Pl., white, 7), designed by Mansart, embellished in 1686 with a gilded statue of Louis XIV., bearing the inscription, '*viro immortalis*', and named after that monarch. The monument was destroyed in 1792, and replaced by an obelisk inscribed with a list of victories gained by the republican army, from which the Place derives its present name. This obelisk was in its turn replaced by a statue of General *Desaix* (p. 183) in 1806, but in 1814 the statue was melted down with that of Napoleon and others to furnish materials for the construction of the monument of Henri IV. on the Pont Neuf (p. 184). The present clumsy monument, an *Equestrian Statue of Louis XIV.*, which is much too large for the space in which it stands, was erected in 1822 from a design by Bosio. The figure of the horse, in a rearing attitude, rests on the hind-legs and tail, and the rider is garbed as a Roman general. The long inscriptions record that the statue was erected to a king, '*maximos inter reges magno*', to replace the original one, destroyed '*per infanda tempora*'. The reliefs on the pedestal represent the king's passage of the Rhine and the distribution of military honours.

A short street leads from the N. side of the Place des Victoires, to the l., to the church of **Notre Dame des Victoires**, or *des Petits-Pères*, erected in 1656—1740 to commemorate the taking of Rochelle from the Huguenots. The building is uninteresting, but is famous as a resort of pilgrims. The altar to the r. of the choir, which is the object of special veneration, was despoiled of its most valuable ornaments by the Communists, but has been richly re-decorated. The walls of the chapels are almost entirely covered with votive in-

scriptions on marble. The choir, which contains some well executed carved woodwork, is adorned with pictures by *Vanloo*, one of them being an Allegory of the capture of Rochelle, the others representing episodes from the life of St. Augustine. The third chapel on the l. contains the monument of Lulli, the musician (d. 1687), by *Cotton*; the first on the r., a St. Peter in bronze, seated on the pontifical throne, with devout persons approaching to kiss his foot.

3. Palace and Galleries of the Louvre.

I. The Palace.

The most important public building at Paris, both architecturally and on account of the extensive treasures of art which it contains, is the **Louvre** (Pl., white, 5), a palace of vast extent, rising between the Rue de Rivoli and the Seine, and said to derive its name from an ancient hunting château once situated here in the midst of a forest termed *Lupara* or *Louverie*. *Philip Augustus* erected a castle with a strong keep or *donjon* on the same site, close to the city wall of that period, for the purpose of commanding the course of the Seine. The position of the ancient donjon is indicated by a white line on the ground in the S.W. corner of the Cour du Louvre. In 1361—80 Charles V. enclosed this château within the precincts of the city and fitted it up as a royal residence, but all these buildings were removed by Francis I., who laid the foundation of the present palace in 1541. It was begun from designs by *Pierre Lescot* (d. 1574), and consisted at first of the W. half of the court only, to the l. of the clock (see Plan). This part of the building is generally known as the **Old Louvre**, and is considered a fine example of the French Renaissance style. The sculptures of the pediments by *Paul Ponce*, and those of the 'œils-de-bœuf' by *Jean Goujon*, are works of great merit. The Old Louvre was completed in the reign of Henri II. and extended towards the Seine. The palace was first occupied by *Catherine de Medicis* and her son Charles IX. On 19th Aug., 1572, the marriage of the princess *Margaret of Valois* with the king of Navarre, afterwards Henri IV. of France, was solemnised here. Five days later, on the night of 24th Aug., Charles IX. gave the signal at the Louvre for the massacre of the Huguenots. The guards immediately issued from the palace-court where they had been assembled, and proceeded first to the residence of Admiral *de Coligny*, who became the first victim of the fearful Night of St. Bartholomew. According to a popular tradition, the king himself on this occasion fired on his subjects from one of the S. windows of the palace (p. 97), and the following inscription was accordingly engraved under the window in question in 1796: '*C'est de cette fenêtre que l'infâme Charles IX., d'exécrable mémoire, a tiré sur le peuple avec une carabine.*' Six years later, however, the inscription was erased, as it was discovered that that part of the

palace was not built till the reign of Henri IV. (1589—1610). That monarch, following out the design of Charles IX., erected part of the great gallery, 487 yds. in length, which connects the Louvre with the Tuileries. The first half of it, designed by *Ducerceau*, was completed in his reign, but was rebuilt in 1866—69. The second half, designed by *Metzeau*, was constructed by Louis XIII. (1610—1643), who proposed to complete the imposing square by which the court of the Louvre is enclosed. During his reign the *Pavillon Sully*, or *de l'Horloge*, designed by *Lemercier*, and adorned with eight Caryatides by *Sarazin*, and the façade to the r. of the pavilion, corresponding with that of Pierre Lescot to the l., were completed. The construction of the N., S., and E. sides, which he had only begun, was continued by his successor Louis XIV. (1643—1715), in whose reign the E. wing, with its principal façade towards the Place du Louvre, opposite St. Germain l'Auxerrois, was erected. The handsome *Colonnade here, a work of *Claude Perrault*, physician and architect (d. 1688), the merit of which is sometimes overrated, consists of twenty-eight Corinthian columns in pairs, in front of a gallery of the height of the first floor. In the centre, above the principal entrance, is a pavilion of eight columns, surmounted by a pediment, and at the ends are two other pavilions, each adorned with eight pilasters. This imposing façade, 190 yds. in length, and 88 ft. in height, is crowned in the Italian style with an open balustrade. The work was not, however, completed by Louis XIV., and was neglected by his successors Louis XV. and Louis XVI., who preferred St. Germain and Versailles to the Louvre and the Tuileries. During the Revolution the works were entirely suspended, but Napoleon I. caused them to be resumed by *Percier* and *Fontaine*, who restored and completed the buildings around the court, and then proceeded to fit up the interior where little progress had yet been made. Nothing more, however, was done by the kings who occupied the throne after the fall of the emperor.

The final completion of this immense edifice, to which so many different generations had contributed, was reserved for Napoleon III., by whose order the works were resumed in 1851. The execution of the task was entrusted to the architect *Visconti*, and after his death in 1853 to *Lefuel*, and under their auspices half of the N. wing, 478 yds. in length, the galleries of the interior, and the two façades towards the Place du Carrousel (p. 113) were at length completed in 1856. These modern works alone cost 75 million francs.

These enormous piles of buildings, which together with the Tuileries cover an area of 24 acres, constitute one of the most magnificent palaces in the world. Although deficient in uniformity of design, they present on the whole a harmonious aggregate, and form a most imposing monument of modern French architecture.

The arrangements and decoration of the interior accord well with the style of the exterior of the edifice.

After having inspected the Old Louvre, and particularly the principal façade and the court, we shall have no difficulty, with the aid of the annexed plan, in finding our way to the court of the New Louvre, or *Place Napoléon*, which is reached from the first court by passing under the Pavillon de l'Horloge. The **New Louvre**, the N. side of which is seen from the Place du Palais Royal, possesses a second and parallel wing, 240 yds. in length, extending from the Old Louvre to the Place du Carrousel (p. 113), and forming the N. side of the Place Napoléon. Along the whole of the ground-floor extends a handsome Corinthian colonnade, with arcades and a terrace above. Over these columns are placed colossal statues of 86 celebrated Frenchmen, and on the balustrade of the attic 64 allegorical groups. The six pavilions of this part of the New Louvre, covered with domes like those of the Old, are somewhat over-decorated with columns in pairs, colossal groups of statuary, and huge Caryatides.

Arc de Triomphe du Carrousel, and Tuileries, see p. 113.

The Old Louvre has been used as a museum of the fine arts since the Revolution. In 1793 the works of art dispersed among the different palaces and châteaux belonging to the crown were collected here, and the galleries were afterwards greatly enriched by the spoils of the republican and imperial armies. Many of these last had to be restored to their owners on the conclusion of the war, but valuable additions to the collection have been made since that period, and the picture-gallery is now the most extensive in the world.

The New Louvre is chiefly occupied by government offices, but part of the S. wing belongs to the museum. This wing was set on fire by the Communists in 1871, and the part next the Tuileries much damaged, but it has since been restored. The corresponding part of the N. wing suffered still more seriously, but is now undergoing restoration. Nearer the Old Louvre, and facing the Place du Palais Royal, is that part of the N. wing, termed the *Pavillon de la Bibliothèque*, which formerly contained the Library of the Louvre. This valuable collection, consisting of 90,000 vols. and many rare and interesting MSS., was entirely destroyed on 24th May, 1871. On the night of the 23rd a troop of insurgents entered the library and ordered the concierge to pour petroleum into the different rooms, and on his refusal they imprisoned him with his wife in his own lodge, and proceeded to set fire to the building. Next day the government troops under General Douai arrived in time to release the honest custodian from his perilous situation, and to arrest the farther progress of the flames.

II. The Galleries.

All the Collections in the Louvre are open to the public daily, Mondays excepted, the restrictions as to days and hours to which some of them were formerly subject having been removed in January, 1874. From 1st April to 30th Sept. they are open 9—5, and from 1st Oct. to 31st March 10—4 o'clock †.

The Musée is really an agglomeration of fifteen different collections, distributed throughout a perfect labyrinth of apartments, where the visitor would soon be bewildered without the aid of a detailed plan. If pressed for time, it is specially important that he should know what are the most interesting objects, and how most speedily to find them. He should go as early as possible, particularly to the picture-galleries, which are often crowded in the afternoon. A walk through all the apartments, without stopping, occupies nearly 3 hrs.

The fact that upwards of 100,000 fr. per annum was formerly received at the *vestiaire*, or cloak room, for the care of sticks and umbrellas (10 c. each) will convey some idea of the vast influx of visitors. The petty annoyance of the 'vestiaire' is now happily abolished. The annexed plan shows the position of the various collections, the openings in the lines denoting entrances, and the visitor will have no difficulty in finding the different entrances, from whatever direction he approaches. All of them, however, have one grand common entrance in the Pavillon Denon in the Place Napoléon III. This is at present closed, but as it will probably be re-opened shortly we shall describe the approach thence to the different parts of the museum.

The visitor should in the first place particularly note the contents of the different floors.

The GROUND FLOOR contains *Sculpture*, from the days of the Egyptians and Assyrians down to modern times, and *Engravings*.

The FIRST FLOOR contains the *Pictures*, the *Antiquities*, the *Musée Campana*, the *Musée de la Renaissance*, the *Drawings*, and the *Antique Bronzes*.

The SECOND FLOOR contains the *Musée de Marine*, the *Musée Ethnographique*, and three rooms supplementary to the picture gallery containing *Flemish* and *Dutch Pictures*.

The *Catalogues* which are generally sold at the entrance of each collection not only enumerate the objects in it, but contain biographical notices of the artists and other valuable information, and should be purchased by those who desire to make a special study of

† The traveller who is unacquainted with French may engage one of the cicerones who are to be found under the porticos of the Louvre, and who will be pointed out to him if necessary by any of the custodians of the galleries. Some of them speak the principal European and even Oriental languages. Their fee is 2 fr. per hour, or 10 fr. per day. If hired for the whole day they expect an additional payment for food.

any department. The ordinary visitor, however, may well dispense with these works, which are often voluminous and expensive, as he will find the principal objects of interest enumerated below. Another objection to their use is, that while their enumeration is in accordance with the consecutive numbers, the objects themselves are often arranged without reference to the numbers they bear. In the annexed list, on the other hand, the objects are arranged in the order in which they actually occur.

In many of the departments the objects exhibited have been furnished with their names and explanatory notices, but this laudable effort to contribute to the instruction of the public has not yet been extended to the picture galleries, where such information is most needed. The order of the pictures is frequently changed, but the appended list is at present accurate, and it is hoped that no great alterations will take place for some time to come.

A. GROUND FLOOR.

***Assyrian Antiquities** (*Musée Assyrien*). The entrance is in the passage between the Cour du Louvre and Place du Louvre, on the r. when approached from the latter. This collection is the result of excavations made on the banks of the Euphrates and Tigris at Nineveh, under the superintendence of M. Botta, French consul in Syria, in 1843—45. The winged bulls with human heads and the reliefs on the walls are similar to those preserved in the British Museum. The fragments of a vast palace, perhaps 4000 years old, are especially remarkable. The winged bulls, which formed the entrance to the palace, are monoliths. Adjacent are two heroes, each holding a young lion under one arm and a scourge in the other hand, supposed to represent the Assyrian kings Nebuchadnezzar and Sennacherib. The various specimens of Assyrian writing collected here, have hitherto defied the attempts of philologists to decipher them.

The next hall contains —

Antiquities from Asia Minor. By the wall: *Frieze of the temple of Artemis Leucophrys (Diana with the white forehead) at Magnesia near Ephesus. *Vase from Pergamus, presented by Sultan Mahmoud in 1838. Fragments of other edifices, Greek inscriptions, tomb-reliefs.

We now reach the foot of a *Stair* which ascends in a straight direction to the Musée de la Renaissance (p. 109) on the first floor, and to the Musée de Marine (p. 111), the Musée Ethnographique (p. 112), and the supplementary picture-rooms on the second floor.

To the r. of this stair, in the colonnade, a *Musée des Plâtres*, or collection of casts, not at present open to the public, is in course of formation. To the l. is another hall of *Assyrian Antiquities*, which, as well as the following, contains a collection of remark-

able Phœnician sarcophagi in stone, on each of which the head of the deceased is represented in elaborate carving. The next room contains reliefs from the palace of Nineveh of a later date (7th cent. B. C.).

We now retrace our steps to visit the —

***Egyptian Museum.** The entrance is opposite that of the Assyrian Museum. On the ground floor are the larger antiquities (the smaller are on the first floor, see p. 107): (A.) gods, kings, sphynxes; (B.) bas-reliefs; (C.) shafts of pillars with hieroglyphics and inscriptions; (D.) sarcophagi, pyramids, votive-tablets. Of these the following are the most interesting: —

Close to the entrance. *A. 23. Huge Sphynx of reddish granite, representing king Menephthah, son of Ramses II., who reigned in the 15th cent. before Christ, supposed to be the Pharaoh who oppressed the Israelites. The emblem of royalty is engraved on the chest and right shoulder.

*D. 8, 9. Two sarcophagi of grey granite and basalt, with admirably preserved inscriptions and insignia.

*D. 38 (to the l. in the centre of the wall). Cast of a bas-relief in the form of a shield termed the *Zodiac of Denderah*, found during the French campaign in Egypt among the ruins of a temple of Isis in the village of Denderah in Upper Egypt. The female figures at the corners represent the four cardinal points. The original is in the Bibliothèque Nationale.

D. 29. Mortuary chapel of a king, cut out of a single block of reddish granite, 10 ft. high and $4\frac{3}{4}$ ft. in breadth, raised from the bottom of the harbour of Alexandria in 1825, dating from B.C. 580.

A. 12 (adjacent to the last). Small group in reddish granite representing king Ramses II., crowned with the Pschent, the Egyptian emblem of royalty; on either side are the gods Osiris and Horus. Figures of the goddess Pacht with the lion's head occur frequently.

From the 2nd Room, containing *Smaller Egyptian Monuments*, a stair leads to the first floor. Before ascending, however, we shall complete our inspection of the ground floor.

A long corridor adjoining the Egyptian Museum contains the —

Algerian Museum, still incomplete, and not yet open to the public, consisting of inscriptions, busts, statues, architectural fragments of the Roman imperial period, and other antiquities found in Algiers. A mosaic representing Neptune and Amphitrite, a fragment of a mosaic from Carthage representing a man on horseback, and a few Arabian inscriptions at the end of the corridor may also be mentioned.

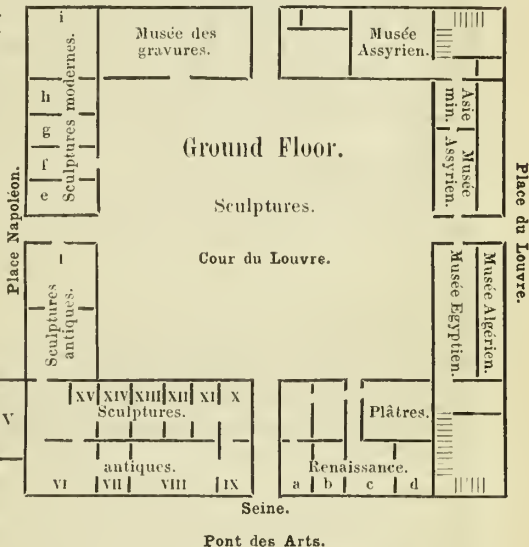
We now retrace our steps, turn to the l. into the court of the Louvre, and proceed to the —

Mediæval and Renaissance Sculptures. The entrance is in the court, to the l. of the outlet towards the Pont des Arts, by the door in the middle of this block. This museum contains many fine works and some of the chefs-d'œuvre of the Italian, German, and French sculptors from the 13th cent. downwards. It occupies five rooms. The short passage opposite the entrance leads to the

North Side.

Rue de Rivoli.

| | | |
|----|-------|-----------------|
| a. | Salle | de M. Colombe. |
| b. | — | de J. de Douai. |
| c. | — | de J. Goujon. |
| d. | — | des Anguier. |
| e. | — | de Coysevox. |
| f. | — | de Puget. |
| g. | — | des Couston. |
| h. | — | de Houdon. |
| i. | — | de Chaudet. |



| | |
|-------|---------------------------------|
| I. | Salle des Cariatides. |
| II. | — de l'Achille. |
| III. | — des Saisons or des Empereurs. |
| IV. | — d'Auguste. |
| V. | — de l'Autel. |
| VI. | — du Tibre. |
| VII. | — du Gladiateur. |
| VIII. | — de la Minerve. |

| | |
|-------|----------------------------|
| IX. | Salle de la Melpomène. |
| X. | — de la Vénus de Milo. |
| XI. | — de la Psyché. |
| XII. | — du Sarcophage. |
| XIII. | — d'Hercule et de Télèphe. |
| XIV. | — de la Médée. |
| XV. | — de Pan. |

saloon of Jean Goujon, to the r. of which at the farther end is that of Michel Colombe. We turn to the r., and traverse the *Musée Chrétien*, consisting chiefly of sarcophagi and bas-reliefs, then the *Salle Judæique*, containing architectural fragments from Jerusalem and particularly from a sepulchre outside the gates of that city known as the 'Tomb of the Kings'. From this room we now enter the —

SALLE DE MICHEL COLOMBE (d. 1514), containing some remarkably fine sculptures by this master: *Bas-relief of St. George and the Dragon; *two recumbent stone figures, from the church of St. Germain l'Auxerrois; kneeling statues of Philippe de Comines, the celebrated historian (d. 1509), and his wife, on a kind of sarcophagus.

SALLE DE JEAN DE DOUAI, surnamed *Jean de Bologne* (d. 1608): **two prisoners, unfinished marble statues by *Michael Angelo* (d. 1564), the younger especially of great beauty, both probably destined for the tomb of Julius II. at Rome; a *high relief in bronze, the 'Nymph of Fontainebleau', by *Benvenuto Cellini* (d. 1571); *Mercury and Psyche, by *Adrian de Vries* (1593); a victorious Jason, of the school of Michael Angelo, a statue in bronze rescued from the garden of St. Cloud at the time of the Prussian invasion.

SALLE DE JEAN GOUJON (d. 1572): *Diana with the stag, the celebrated 'Diane Chasseresse', a large group with two dogs, said without ground to be a likeness of Diane de Poitiers, mistress of Henri II., who at the age of forty captivated the king when in his eighteenth year. This work was executed by Jean Goujon himself. To the l. of it are the Three Graces, or the 'Three Theological Virtues', in marble, by *Germain Pilon* (1535—1590), which originally supported an urn containing the heart of Henri II. To the r., by the same sculptor, are the Four Cardinal Virtues in wood, intended as bearers for the reliquary of Ste. Geneviève. At the back of these is a beautiful sculptured chimney-piece, also by *Pilon*. Adjacent is a fine torso column in white marble with allegorical statues in bronze and emblems, being part of a tomb-monument by *Barth. Prieur* (d. 1611). Nos. 117, 143, 144, and 37 are also good statues from tombs.

SALLE DES ANGUIER (François 1604—1669, Michel 1612—1686): In the centre, by François, a pyramidal monument in white marble to the Duc Henri de Longueville (d. 1663), surrounded by allegorical figures and trophies. By *Franqueville* (about 1548—1618), four figures of slaves, which formerly surrounded the equestrian statue of Henri IV. on the Pont Neuf. Beside them are fragments of the statue itself, which was destroyed in 1792. Then a statue of Mercury by *Jean de Bologne* and Louis XIII., Anne of Austria, Captives, etc., by *Simon Guillain* (1581—1658).

We must now retrace our steps through the Salle Goujon.

The small room to the r. of the egress contains a cast of the celebrated chimney-piece in carved wood in the Palais de Justice at Bruges: in the centre is the statue of Charles V., to the l. Mary of Burgundy and Maximilian I. of Austria, to the r. Charles the Bold and Margaret of York. There are also casts of the tombstones of Charles the Bold (d. 1477) and Mary of Burgundy (d. 1482), from the originals at Bruges.

On leaving this museum we observe, nearly opposite, the Pavillon de Marengo, the gateway of which leads into the Rue de Rivoli. A room to the r. of this pavilion, belonging to the Musée Assyrien, but temporarily used for other purposes, and entered from the court, contains the **Venus of Falerone*, an antique of great beauty, which will probably be placed eventually near the Venus of Milo (p. 92), as it appears to be a slightly varied form of that celebrated work. It was found at Falerone among the ruins of the theatre of Faleria, in the ancient district of Picenum in Italy, in 1836. The statue is in Parian marble and of Greek workmanship, and is believed to be more ancient than the Venus of Milo itself. Although much mutilated, being without head or arms, it is a work of great value, especially as there is reason to believe that it forms half of the famous ancient group of Venus disarming Mars. The Venus of Falerone has her left foot intact, placed on a helmet, while the Venus of Milo has lost her left foot. There is also a considerable difference between the statues as regards the drapery, the Venus of Falerone having her breast covered with a tunic of fine texture, while that of the other is uncovered. Casts of other variations of this work are placed beside it for comparison.

In the court, on the other side of the Pavillon de Marengo, is the entrance to the —

Musée des Gravures, or *de la Chalcographie*, which is rather a saloon for the sale of engravings than a museum, and contains many plates from works in the public galleries.

Modern Sculptures. The pavilion facing the entrance from the colonnade is the *Pavillon Sully*, to the r. of which is the Musée de Sculptures Modernes entered from the court, and consisting of five saloons. We turn to the r., and begin with the last saloon in this direction: —

SALLE DE COYSEVOX (1640—1720): Busts of Richelieu and Bossuet; tombstone of Cardinal Mazarin, originally in the chapel of the Collège des Quatre Nations, which is now the Institut de France (p. 212).

SALLE DE PUGET (1620—1694): *Milo, the athlete of Crotona, torn to pieces by a lion, a large and celebrated group in marble (p. 106); Perseus releasing Andromeda; Alexander and Diogenes, in high relief; Caryatides, casts from those of the Hôtel de Ville at Toulon.

SALLE DES COUSTOU (Nicolas, 1658—1733; his brother Guillaume, 1678—1746): Louis XV., as Jupiter, and his queen Maria Leszcinska, as Juno. *Bouchardon* (1698—1762), Cupid cutting his bow from the club of Hercules.

SALLE DE Houdon: Diana, resting on one foot, a statue in bronze by *Houdon* (d. 1828); Ganymede with the eagle, by *Julien*; Cupid and Psyche, by *Delaistre*; and several busts.

SALLE DE CHAUDET (d. 1810): **Canova* (d. 1822), Cupid and

Psyche; *Caldelari*, Narcissus; *Roman* (d. 1835), Nisus and Euryalus; *Dupaty* (d. 1825), Biblis metamorphosed into a fountain; *Bartolini*, colossal bust of Napoleon I. in bronze; *Rude* (d. 1854), a young Neapolitan tortoise-catcher; *Chaudet*, Cupid with the butterfly, and the shepherd Phorbas carrying the young Œdipus; **Canova*, Cupid and Psyche; *Bosio* (d. 1843), the nymph Salmacis; *Rutschiel* (d. 1837), Zephyr and Psyche; *Pradier* (d. 1852), Son of Niobe struck by an arrow.

The last museum on the ground-floor is that of the —

* **Ancient Sculptures** (*Marbles*). The entrance is either by the Pavillon Denon, in the centre of the S. wing of the New Louvre (side next the Seine), or by the door to the l. under the Pavillon de l'Horloge, when approached from the court. The latter entrance being the only one used at present, our description will begin thence. If the visitor enters from the Pavillon Denon, he may either descend a few steps to the l. of the great stair and see the Salle des Caryatides first, or he may visit it last of all. This saloon is preceded by a vestibule from which a stair to the r. ascends direct to the Musée de Peinture and several other collections, temporarily forming the principal entrance.

SALLE DES CARIATIDES. In this hall Henri IV. celebrated his marriage with Margaret of Valois, and his body was placed here after his assassination. It was here that the Ligue held its meetings in 1593, and that the Duke of Guise caused four of its most zealous members to be hanged the following year. In 1659 the hall was used as a theatre by Molière, who acted here in his own inimitable plays.

The Caryatides which support the gallery at the entrance, and give the hall its name, are by *Jean Goujon*, who, being a Huguenot, was shot while at work here on the Night of St. Bartholomew. Over the gallery is a duplicate of the Nymph of Fontainebleau, by *Ben. Cellini* (p. 88). Along the wall to the l. as we turn our backs on the Caryatides: 148. Stooping Venus; 684. Colossal statue of Alexander; 686. Nymph with conch; 34, 33. Jupiter; *694. Boy with goose; 32. Jupiter. At the end, by the columns: 89, 92. Posidonius and Demosthenes, two sitting statues. Along the opposite wall, returning towards the Caryatides: 533. Lion; 559. Young Hercules; 564. Antinous; 167. Thalia; 312. Candelabrum, richly carved; 221. Bacchus intoxicated; 756. Lion from Plataea. The finest works are in the centre. Beginning from the end next the Caryatides: 704. Discus-thrower; 217. Bacchus; *235. The Borghese Vase, of Pentelic marble, with Bacchanalian scenes in relief; 219. Bacchus; *183. Jason, sometimes called Cincinnatus. Passing to the l. of the Demosthenes with its back to a column at the end of the saloon, we next observe on the r. the Borghese Hermaphrodite, one of the best existing copies of the original of Polycletus.

The neighbouring door leads into a room where we at once turn to the r. and proceed to the foot of the grand staircase of the entrance by the Pavillon Denon.

Here we first enter a gallery containing architectural fragments, Greek and Roman inscriptions, and sarcophagi, and next the —

ROTUNDA, with a gilded ceiling adorned with a painting by *Mauzaisse*. In the centre: *144. Achilles, supposed to be a reduced copy of the Mars belonging to the group of the Venus of Falerone (p. 89). Then, around the room, beginning on the r.: Melpomene, Lycian Apollo, Chastity, Ceres, another Lycian Apollo, Nymph, Mars, Bonus Eventus, Pollux, Mars Victorius, and two vases. To the r. now follow the —

SALLES DES SAISONS, or *des Empereurs*, richly decorated with gilding and painting, and containing bas-reliefs in marble. In the centre of the first is a fine ancient fountain. Most of the works are statues and busts of the Roman empire, each being furnished with the name assigned to it by French savants. Several of them, such as Caracalla, Septimius Severus, Commodus, and Trajan, are repeated more than once, and the different copies are placed together for comparison. The eight granite columns which separate the third room from the fourth are from the cathedral of Aix-la-Chapelle. The last room in this direction, to the r., is the —

SALLE D'AUGUSTE, which contains a series of busts and statues of Cæsar, Augustus, Tiberius, Caligula, Nero, and others. In the centre is the finest of these: *184. Germanicus, as Mercury, sometimes called the Orator. At the end of the room is an Augustus, with majestic drapery.

We now return to the Rotunda and pass to the r. through a saloon, in the centre of which is a fine trilateral altar, called that of the Twelve Gods, and also containing numerous bas-reliefs, a metope from the Parthenon, fragments from the temple of Jupiter at Olympia, and others found at Thasus.

On leaving this suite of rooms we turn to the r. and enter the suite of twelve saloons containing ancient sculpture. On the l. is the entrance to the Salle des Cariatides, on the r. that of the —

SALLE DU TIBRE. To the r.: *449. River-god of the Tiber, a recumbent figure, with Romulus, Remus, and the she-wolf, a large group in marble. In the centre: *98. Diana with the deer, known as *Diana à la Biche*, or the Diana of Versailles, from having been formerly there, a celebrated work; 299. Centaur; *250. Silenus and Bacchus. On the r. and l. of the Tiber: 262, 263. Fauns. Beyond these, four large antique Caryatides. Against the window-wall: 291. Bacchante; 58. Ceres. By the opposite wall: 95. Zingarella (Egyptian woman), or Diana, with the flesh in bronze; 218. Beardless Bacchus; 401. Æsculapius. The pedestals of the statues in this and the following rooms are often adorned with bas-reliefs.

SALLE DU GLADIATEUR. In the centre: **262. The 'Borghese

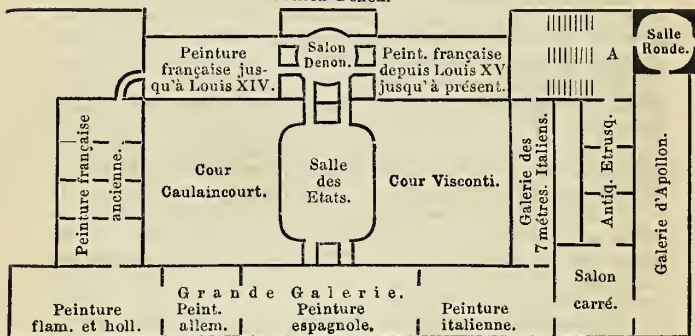
Gladiator', a celebrated work of the Greek sculptor Agasias; r. *135. Venus Genetrix; l. *97. Diana of Gabii. Beyond the Gladiator: *86. Marsyas bound to a tree, awaiting the execution of the sentence of Apollo that he should be flayed alive. To the r.: 370. Cupid and Psyche. To the l.: 326. Cupid; 178, 177. Mercury; opposite, *281. Farnese Amazon.

SALLE DE LA MINERVE ET DE LA MELPOMÈNE. In the centre: *70. Apollo Sauroctonus, or the lizard-killer, a young Apollo about to kill a lizard running up a tree, formerly in the Villa Borghese at Rome; *137. Venus of Arles, found at Arles in Provence in 1651;

North Side.

Place Napoléon.

Pavillon Denon.



Quai des Tuileries.

South Side.

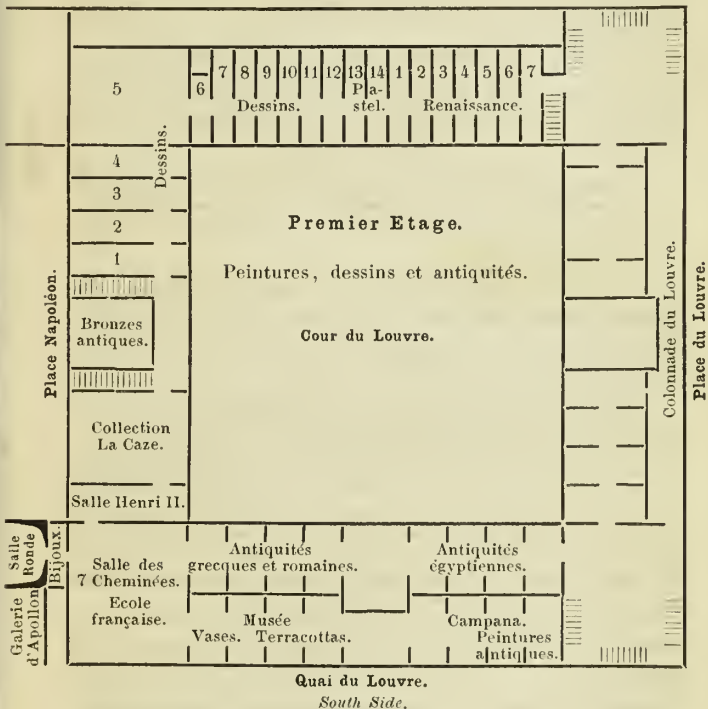
142. Venus; without number, Bust of Alexander with a Greek inscription; 493. Genius of eternal repose; 386. Melpomene, the muse of tragedy, 13 ft. in height, admirably draped. — To the l., opposite the windows: 393. Urania, or Hope; 415. Nemesis; 314. Girl playing on the lyre; *114. Minerva, armed with helmet and shield, 10 ft. in height, finely draped, found at Velletri near Rome in 1797, and sometimes called the Minerva of Velletri; 301. Polyhymnia; 55. Ceres; 299. Worshipper as Euterpe. — By the windows: 382. Euterpe; 80. Urn in porphyry; 297. Large candelabrum; 69. Seat from a bath; 44. Providence. We now turn to the l. and enter the —

SALLE DE VÉNUS, containing the **Venus of Milo, the gem of the collection, accidentally found in the island of Milo, or Melos, in 1820, a master-piece of the best period of Greek art (comp. p. 89). In the bay to the l., on the way to the next saloon: 157. Venus rising from the sea.

SALLE DE LA PSYCHÉ. On each side of the entrance: 265, 266. Dancing fauns. To the l.: 371. Punishment of Psyche; Euripides, with a list of his dramas; 391. Young Athlete. Window side: two chairs in marble, and 395. Athlete rubbing himself with oil. In the passage to the next room, four statues of Venus with various attributes.

North Side.

Rue de Rivoli.



SALLE DU SARCOPHAGE. Large Sarcophagus found at Salonia, with bold reliefs representing combats of Greeks and Amazons, with the recumbent statues of the married pair for whom it was destined on the lid. To the l., in the bay: Venus Victrix.

SALLE D'HERCULE ET DE TÉLÈPHE. On the l.: 450. Hercules

with his son Telephus in his arms, and beside him the hind by which the latter was reared. To the r.: Hermaphrodite; 116. Minerva. In the bay: 118. Minerva; 138. Venus.

SALLE DE LA MÉDÉE. To the l.: 251. Drunken Silenus; Sarcophagus with reliefs representing the revenge of Medea; 377. The Graces; 155. Venus and Cupid; 144. Venus leaving the bath. — To the l., in the passage, Minerva.

SALLE DE PAN. To the l.: 287. Pan, and several other sculptures in a kind of passage, badly lighted. *Minerva 'au collier' (with the pearl-necklace).

With this room terminates our visit to the collections on the ground-floor of the Louvre, and we now leave the museum of sculptures by retracing our steps through the Salle des Cariatides, or by proceeding in a straight direction to the Pavillon Denon.

B. FIRST FLOOR.

The first floor of the Louvre contains the following collections: — *N. Side of the Old Louvre*: Renaissance works, Chalks, Drawings.

W. Side: Continuation of Drawings, Antique Bronzes, La Caze Collection of Pictures.

S. Side: Museum of Antiquities and Musée Campana.

That portion of the E. side which adjoins the colonnade, and formerly contained the Musée des Souverains, now contains little to interest the traveller, and will probably be fitted up as an Oriental Museum. But the most important of all the collections is preserved in the —

New Louvre: Picture Gallery, occupying about half of the wing connecting the Old Louvre with the Tuileries on the side next the Seine, and also the parallel inner wing.

Entrances. Besides the entrance by the Pavillon Denon, which is at present closed, there are three others by which these collections may be approached: — 1. That of the Musée Assyrien (p. 85); 2. That of the Musée Egyptien, opposite the last; 3. That of the Pavillon Sully (p. 89). — The visitor will easily become acquainted with the topography by consulting the general plan of the palace (Pl., white, 7) and the detailed plans pp. 92, 93.

The stair at the end of the Assyrian Museum, opposite the door, leads direct to the Musée de la Renaissance (to the r.), beyond which are the Chalks, Drawings, etc.; and from this same entrance to the Musée de la Renaissance a small stair to the r. ascends to the Musée de Marine, the Musée Ethnographique, and the supplementary Picture Saloons on the second floor.

From the end of the Egyptian Museum on the ground-floor, a stair ascends straight to the Musée des Antiquités (to the l.), the Musée Campana, etc., but of the three approaches we have mentioned the —

Principal Entrance to the galleries on the first floor is at present

that by the Pavillon Sully. At the top of the stair, which is called the Escalier de Henri II., we have on our r. the *Collection La Caze*, with which we shall begin our visit to the Picture Galleries.

Should the Pavillon Denon be re-opened to the public, the visitor who enters by it would begin with the Salle Ronde, and end with the Salle de Henri II. and the La Caze Collection.

**Picture Gallery.

Catalogues may be purchased at the entrance: Italian and Spanish schools 3 fr., Dutch, Flemish, and German 2 fr., French 3 fr.; or all bound together, 8 fr. 75 c.

It should be observed that in the official catalogues the artists' family names are arranged alphabetically; thus, instead of *Raphael*, the catalogue has *Sanzio* (or *Santi*); instead of *Titian*, *Vecellio*. The Italian and Spanish pictures have *red* numbers, German, Flemish, and Dutch *blue*, and the French *black*. In order to obtain permission to copy in the Louvre or Luxembourg, a written application must be addressed to the *Ministre des Beaux Arts*.

The following list, which comprises the most celebrated works in the gallery, will suffice for all ordinary visitors. The date of the death of each master is given where his name occurs for the first time. The finest pictures are generally so surrounded with artists and their easels, that the visitor sometimes finds it difficult to approach them. On Sundays the gallery is generally crowded. The aggregate length of all the saloons is nearly $\frac{3}{4}$ M.

COLLECTION LA CAZE. This valuable gallery, bequeathed to the Louvre in 1869, comprises several good works by the French genre-painters *Antoine Watteau* (1684—1721) and *J. B. S. Chardin* (1699—1779). The pictures all bear the names of the artists. To the r. of the entrance: several pictures by **Watteau*, *Chardin*, *Wouwerman*, etc.; 98, 96. *Rembrandt*, Portrait of a man, Woman bathing; several works by *David Teniers*, *Adrian van Ostade*, and *Jan Steen*; 32. *Ribera*, Beggar-boy. — Then, returning towards the entrance: 18. *Tintoretto*, Portrait of Pietro Mocenigo; *14. *Jac. Bassano*, Adoration of the Magi, etc. — On the wall to the l. of the door, a portrait of *La Caze*, by himself (d. 1869). — Returning through this gallery to the further door, we next enter the —

SALLE HENRI II., containing some large pictures by *Prud'hon*, *Boucher*, *Coyvet*, *Van Duel*, and *Van Loo* (on each side of the entrance). The door to the r. leads into a large saloon termed the —

SALLE DES SEPT CHEMINÉES, which contains the finest works of the *Modern French School*: —

On the r.: 240. *Gérard* (d. 1837), portrait of the artist Isabey.

256. *Granet* (d. 1852), lower church of S. Francesco at Assisi.

*274. *Gros* (d. 1835), Bonaparte in the plague-hospital at Jaffa.

252. *Girodet-Trioson* (d. 1824), *Atala's Interment*, from the work of *Chateaubriand*.

236. *Gérard*, *Psyche receiving the first kiss of Cupid*.

279, and opposite to it, 282. *Guérin* (d. 1833), *Phædra and Hippolytus*.

152. *David* (d. 1825), *Belisarius asking alms*.

**Géricault* (d. 1824): *242. *Shipwreck of the Medusa*. To the r. and l., *243, *244. *Hussar*, and *Cuirassier*, two pictures purchased in 1851 from the collection of *Louis Philippe* in the *Palais Royal* for 23,400 fr.

159. *David*, *Portrait of Pope Pius VII.*, painted in 1805.

84—86. *Madame Lebrun*, *Portraits*, the first two being those of the artist and her daughter.

*459. *Prud'hon* (d. 1823), *Crime pursued by Justice and Divine Vengeance*.

*275. *Gros*, *Napoleon visiting the battle-field of Eylau*.

Girodet: 251. *Endymion asleep*; 250. *Scene from the Deluge*.

David: *149. *The Sabine women interpose between the Romans and Sabines*; *148. *Leonidas at Thermopylæ*.

Turning our backs towards the *Salle Henri II.*, we pass the entrance to the *Museum of Antiquities* on the l. and proceed to the r. into the —

SALLE DES BIJOUX, where a number of trinkets and ornaments of the middle ages and Renaissance are exhibited. The decorative paintings are by *Mauzaisse*. That on the ceiling represents *Time* showing the ruins he has occasioned, and the master-pieces of art which he reveals. The next room is the —

SALLE RONDE, or *Vestibule*, with which the visitor entering by the *Pavillon Denon* usually begins. The ceiling is richly decorated by *Blondel*, *Couder*, and *Mauzaisse*, with a representation of the sun and the four elements as different subjects of poetry. On the floor a beautiful mosaic. In the centre a handsome vase in white marble. The fine wrought-iron door of the time of *Henri II.* on the right leads to the —

**GALERIE D'APOLLON*. This saloon, which is about 70 yds. in length, was constructed in the reign of *Henri IV.*, burned down in 1661, rebuilt under *Louis XIV.* from designs of *Charles le Brun* (1619—1690), who did not however finish the decoration, was almost entirely neglected for a century and a half, but was finally completed in 1848—51. It is the most beautiful hall in the *Louvre*, and is considered one of the finest in the world. It derives its name from the ceiling-painting by *Delacroix*, representing '*Apollo's Victory over the Python*'. The vaulting is adorned with five large paintings illustrative of the progress of day. Several others around those in the centre represent the seasons, and in twelve raised medallions are the months. The principal scenes, beginning at the opposite end, next to the *Seine*, are: *Aurora*, by *Müller*,

after Le Brun; Castor, or the Morning star, by *Renou*, 1781; Apollo, by *Delacroix*, already mentioned; Evening, or Morpheus, by *Le Brun*; Night, or Diana, also by *Le Brun*. Above the entrance is a 'Triumph of the Earth', by *Guichard*, after Le Brun, and above the opposite window is a 'Triumph of the Waters', by *Le Brun* himself. Charles IX. was formerly supposed to have fired on the people on the Night of St. Bartholomew from the window of this hall (comp. p. 81). The panels of the walls are adorned with *portraits of French artists in Gobelins tapestry, executed shortly before the destruction of that far-famed institution in 1871 (p. 205). The glass cabinets in the centre of the hall contain enamels, jewellery, vases, drinking-cups, fayence. Others at the end of the gallery contain historical curiosities which formerly belonged to the Musée des Souverains: armour of Henri II.; sword and spurs of Charlemagne, and a sceptre with his likeness; clasp of the cloak of St. Louis, and his signet-ring; the 'main de justice' of the Capet dynasty; armour of Charles IX.; reliquary of the 16th century.

The door to the r., near the end of the Galerie d'Apollon leads to the —

**SALON CARRÉ. This saloon contains the gems of every school in the gallery, but is somewhat imperfectly lighted. Each picture deserves the most careful inspection.

On the right: 442. *Perugino* (d. 1524), Madonna and Child, with St. Rosa, St. Catharine, and two angels, painted on wood; purchased from the King of Holland's collection for 53,000 fr. (2120 l.).

447. *N. Poussin* (d. 1665), Portrait of himself.

*465. *Titian* (*Vecellio*, d. 1576), Entombment of Christ.

28. *Correggio* (*Allegri*, d. 1534), Sleeping Antiope, watched by Jupiter in the form of a Satyr.

337. *Guido Reni* (d. 1642), Dejanira carried off by the centaur Nessus.

242. *Luini* (d. after 1530), Salome, daughter of Herodias, with the head of John the Baptist.

138. *Annibale Carracci* (d. 1609), The Virgin appearing to St. Luke and St. Catharine.

403. *Solari*, or *Solario*, surnamed *Il Gobbo* (d. 1509), Madonna suckling the Child.

(94. *Bronzino* (d. 1572), Portrait of a sculptor.

419. *Rembrandt* (d. 1669), Portrait of a woman.

239. *Sebastiano del Piombo* (*Luciani*, d. 1547), Meeting of Mary and Elizabeth.

*104. *Paolo Veronese* (*Caliari*, d. 1588), The Repast in the house of Simon the Pharisee, 31 ft. long, 14½ ft. high.

*376. *Raphael* (*Sanzio*, d. 1520), Virgin and sleeping Child, with St. John.

*471. *Titian*, Girl at her toilette, with a man holding a mirror behind her, known as 'Titien et sa maitresse'.

460. *Rubens* (d. 1640), Portrait of Helena Fourment, his second wife, and two of his children.

**546 bis. *Murillo* (d. 1682), Conception of the Virgin, purchased from the collection of Marshal Soult in 1852 for the enormous sum of 615,300 fr. (24,612 l.). The artist has evidently drawn his inspiration from the passage: 'And there appeared a great wonder in heaven; a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars.' Rev. XII. 1.

*121. *G. Dow* (d. about 1674), 'La femme hydropique', the artist's master-piece.

150. *Van Dyck* (d. 1641), Portrait of the President Richardot.

*378. *Francesco Francia* (*Raibolini*, d. 1517), Portrait of a man, long regarded as a work of Raphael.

162. *J. van Eyck* (d. 1441), Virgin and Child crowned by an angel, at her feet the donor of the picture.

204. *Dom. Ghirlandajo* (d. 1495), The Visitation.

*484. *Leonardo da Vinci* (d. 1519), Portrait of Mona Lisa, wife of Francesco del Giocondo of Florence ('la Joconde').

546. *Murillo*, Conception of the Virgin, purchased in 1817 for 6000 fr.

378, 380, 381. *Raphael*, Three small pictures, Madonna, St. Elizabeth, The Infant Jesus caressing St. John, St. Michael, and St. George.

*377. *Raphael*, The Holy Family, with the young St. John, St. Elizabeth, and St. Joseph (6½ by 4½ ft.).

140. *An. Carracci*, The dead Christ on the knees of the Virgin.

453. *N. Poussin*, Landscape, with Diogenes throwing away his goblet.

87. *Phil. de Champaigne* (d. 1674), Portrait of Richelieu.

293. *Metsu* (d. 1658), Officer paying his respects to a lady.

*375. *Raphael*, Virgin and Child with St. John ('La Belle Jardinière').

526. *Terburg* (d. 1681), Officer offering gold to a woman.

228, 229. *Claude Lorrain* (*Gelée*, d. 1682), Quay, Landscape.

79. *Phil. de Champaigne*, Christ in the Sepulchre.

477. *Rigaud* (d. 1743), Portrait of the preacher Bossuet.

288. *Memling* (d. 1484), John the Baptist.

208. *Holbein. the Younger* (d. 1554), Erasmus of Rotterdam.

*481. *Leonardo da Vinci*, Virgin and Child, and St. Anna.

Without number, *Antonello da Messina* (d. after 1493), Portrait.

438. *Andrea del Sarto* (*Vanucchi*, d. 1530), Holy Family.

433. *Rubens*, Tomyris, Queen of the Scythians, causing the head of Cyrus to be placed in a vessel filled with blood.

**103. *Paolo Veronese*, The Marriage at Cana, the largest

picture in the collection, 32 ft. long and 21 ft. high, occupying almost one entire wall, containing numerous portraits: Eleanor of Austria, the young Queen of France; behind her the court jester; at her side Francis I., with a curious head dress; then Mary of England in a yellow robe, Sultan Soliman near a negro prince; at the corner of the table the Emperor Charles V. with the golden fleece. The musicians are portraits of Venetian painters of the day. Paolo Veronese himself, in white, plays on the violoncello, behind him Tintoretto with a similar instrument, on the other side Titian with a bass viol, and Bassano with a flute.

*27. *Correggio*, St. Catharine dedicated to the Infant Jesus.

142. *Van Dyck*, Portrait of Charles I. of England.

382. *Raphael*, St. Michael conquering Satan.

*211. *Holbein, the Younger*, Anne of Cleves, fourth wife of Henry VIII. of England.

The saloon which is parallel to the Salle d'Apollon and adjacent to the Salon Carré contains seven frescoes by *Bernardino Luini*, transferred to canvas, the finest of them being an Adoration of the Magi. At the end of this saloon is a door leading to the head of the grand staircase of the Pavillon Denon. From the Salon Carré we next enter the —

GRANDE GALERIE. This saloon is nearly $\frac{1}{4}$ M. in length, but the half next the Tuileries is now undergoing repair. It contains most of the works of the Italian, Spanish, German, Flemish, and Dutch schools, the remainder being in the Salon Carré, the Salle des Sept Mètres (p. 104), and in the rooms upstairs (p. 110). The pictures are arranged in chronological order, those of the same master being placed as near together as possible. *R.* denotes to the right, and *L.* to the left of the entrance from the Salon Carré.

(The first door to the *r.* in this gallery leads to the *Galerie des Sept Mètres*, which contains a series of admirable Italian pictures (p. 104). If the visitor prefer to inspect these immediately after those of the same school in the first section of the Grande Galerie, he should traverse the whole of the *Galerie des Sept Mètres*, and begin at the farther end.)

1. DIVISION. — ITALIAN SCHOOL.

The first pictures on the *r.* and *l.* belong to the earliest Italian schools.

R. 209. *Giotto* (d. 1336), St. Francis of Assisi receiving the stigmata.

L. 174. *Cimabue* (born in 1241), Madonna surrounded by Angels.

L. 196. *Sandro Botticelli* (*Alessandro Filipepi*, d. 1515), Madonna, the Child, and St. John, a small picture.

L. 214. *Fra Giovanni da Fiesole*, surnamed *Angelico* (d. 1455),

Coronation of the Virgin; below are seven small pictures representing the miracles of St. Dominic.

L. 72. *Benozzo Gozzoli* (d. after 1485), Triumph of St. Thomas Aquinas.

L. 234. *Fra Filippo Lippi* (d. 1469), Madonna and the Child adored by two priests.

L. 214, bis. *Giovanni di Pietro*, surnamed *Lo Spagna* (d. after 1530), Nativity.

L. 292. *Pinturicchio* (*Bernardino di Benedetto*, d. 1512), Madonna and Child, a small picture.

L. 318, ter. *Francia*, Crucifixion.

R. 486. Copy executed in the 16th cent. of *Leonardo da Vinci's* Last Supper at Milan.

L. *468. *Titian*, Jupiter and Antiope, known as the 'Venus del Pardo'.

L. 240. *Luini*, Holy Family, a small picture.

L. 158. *Jacopo Pontormo* (d. 1556), Portrait of an engraver of precious stones, a small picture.

L. *464. *Titian*, Christ crowned with thorns.

R. *458. *Titian*, Madonna and Child with St. Stephen, St. Ambrose, and St. Maurice.

R. 389. Copy of *Raphael's* Madonna of Loreto.

R. 453. *Giorgio Vasari* (d. 1574), The Salutation.

L. 474. *Titian*, Portrait of a man.

L. 107. *Paolo Veronese*, The disciples at Emmaus; the other figures are said to represent the painter and his family.

L. 108. *P. Veronese*, Portrait of a lady.

II. DIVISION. — ITALIAN AND SPANISH SCHOOLS.

R. 136. *Annibale Carracci*, Virgin and Child, St. Joseph offering cherries to the latter ('La Vierge aux Cerises').

L. 326. *Guido Reni*, Christ giving St. Peter the Keys of Heaven.

L. *372. *Sassoferrato* (*Giov. Batt. Salvi*, d. 1685), Madonna.

L. 328, 329, 332. *Guido Reni*, Ecce Homo, Penitent Magdalene, St. Sebastian.

L. 67. *Battoni* (d. 1787), Madonna, with downcast eyes and her hands crossed on her breast.

L. 113. *Canaletto* (*Canale*, d. 1768), View of the Church of S. Maria della Salute at Venice.

R. Without number, in a kind of niche, a fresco from La Magliana (papal country-seat near Rome), attributed to *Raphael*, but probably designed only by him and painted by *Lo Spagna*. The Father and the angel to the r. may possibly have been executed by the great master himself, but the Angel on the l. and the Cherubim are in a very inferior style to his.

R. 207. *Luca Giordano*, surnamed *Fa Presto* (d. 1705), The Infant Jesus receiving from angels the instruments of his sufferings.

R. 74. *Pietro da Cortona* (*Berretini*, d. 1669), Nativity of the Mary.

(L. *360. *Salvator Rosa* (d. 1673), Skirmish among the ruins of a temple.

L. 186. *Dughet*, surnamed *Gaspard Poussin* (d. 1675, brother-in-law of N. Poussin), Landscape.

L. 494. *Domenichino* (*Zampieri*, d. 1641), St. Cecilia.

(L. 361. *Salvator Rosa*, Rocky landscape.

L. 555, bis. *Velazquez* (d. 1669), Philip IV. of Spain.

R. 57. *Gaercino* (*Barbieri*, d. 1666), Circe.

L. 551. *Murillo*, Beggar-boy, 'cherchant à détruire ce qui l'incommode'.

L. 317. *Procaccini* (d. about 1626), Virgin and Child, adored by John the Baptist, St. Francis, and St. Catharine.

L. 320. *Guido Reni*, David with Goliath's head.

(L. *546, ter. *Marillo*, Nativity of the Virgin, a very large picture.

R. 550, bis. *Murillo*, Miracle of San Diego, or 'The Angel's Kitchen' (a very wide picture).

(L. *555. *Velazquez*, Portrait of the Infanta Margaretha Theresa (d. 1673), first wife of Emperor Leopold I.

L. 547. *Murillo*, Virgin and Child, the latter playing with a rosary ('La Vierge au Chapelet').

At the beginning of this section: 347. *Daniele da Volterra* (*Ricciarelli*, d. 1566), David slaying Goliath, a picture with two sides.

III. DIVISION. — GERMAN AND DUTCH SCHOOLS.

L. 279. *Quintin Matsys*, or *Messys* (d. 1530), Money-changer and his wife.

L. *206. *Holbein, the Younger*, Portrait of Nic. Kratzer, a Bavarian, Astronomer-royal to Henry VIII. of England.

(L. *207. *Holbein*, William Warham, Archbishop of Canterbury.

IV. DIVISION. — DUTCH SCHOOL.

L. 256, 253, 255. *Jordaens* (d. 1678), 'Concert de famille', The four Evangelists, Feast of the Magi ('Le Roi Boit').

L. 413, 414, 415. *Rembrandt*, Portraits of himself.

L. 416. *Rembrandt*, Portrait of an old man.

R. 151—155. *Van Dyck*, Portraits of men.

R. 105, 106. *A. Cuyyp* (d. after 1672), Starting for a ride, The ride.

L. 428, 464. *Rabens*, Virgin surrounded by saints, and a small Landscape below.

R. 431, 459. *Rabens*, Crucifixion, and Portrait of Elizabeth of France, daughter of Henri IV., and wife of Philip IV. of Spain.

R. 470. *Raisdael* (d. 1681), Forest scene.

R. and L. 434—454 *Rabens*, A series of large pictures designed by order of Marie de Medicis, second wife of Henri IV.

of France, in commemoration of events in her life, destined to adorn the Palais du Luxembourg, and executed partly by the artist himself, partly by his pupils, in 1621—25. The most successful are: *r.* 454. Victory of Truth; *l.* 436. Education of the Princess; *l.* 438. Her marriage (5th Oct., 1500); *l.* *441. Birth of Louis XIII.

Under and between these pictures of Rubens, returning to the beginning of the series: —

L. 512. *Teniers*, the *Younger* (d. 1694), The Prodigal Son, or rather a scene in a tavern.

L. 472. *Ruisdael*, Landscape.

(*L.* 518. *Teniers*, 'Intérieur de cabaret'.

L. 417. *Rembrandt*, Portrait of a youth.

L. 425, *458. *Rubens*, Departure of Lot; Portrait of Baron Henri de Vicq, Dutch ambassador in Paris, purchased in 1850 from the collection of the King of Holland for 15,900 fr. (636 *l.*).

(*L.* 412. *Rembrandt*, Portrait of himself.

L. and *R.* Several genre pictures by *Dow* (d. 1674), *Mieris* (*Francis*, d. 1681; *William*, d. 1747), *Ostade* (*Adrian* and *Isaac*), and *Teniers*.

L. 369. *Adrian van Ostade* (d. 1685), The painter himself and his family.

R. 514. *Teniers*, Temptation of St. Antony.

R. 190. *Fr. Hals* (d. 1666), Portrait of René Descartes.

L. 224. *Peter de Hooch*, or *Hooge*, Interior of a Dutch dwelling, with a party of men and women.

R. 129. *Dow*, 'Lecture de la Bible'.

R. 567. *Ph. Wouwerman* (d. 1668), Departure for the hunt.

R. 41. *Bol* (d. 1680), Portrait of a mathematician.

R. 528. *Terburg* (d. 1681), Concert, young lady singing.

R. 143. *Van Dyck*, The children of Charles I. of England.

L. 527. *Terburg*, Music-lesson.

L. 147. *Van Dyck*, Portrait of Francis de Moncade.

R. 400. *Potter* (d. 1654), Oxen and sheep.

R. 137, 149. *Van Dyck*, Madonna, with the donors; Portraits of a lady and her daughter.

L. 152, 145, 154, 153. *Van Dyck*, Portraits of himself and several others.

462. *Rubens*, Village feast.

We now return to the nearest door to the l., and enter the saloons of the —

FRENCH SCHOOL.

The first three rooms contain the French masters prior to Louis XIV.

1st Room. *Older Pictures*. Among them: Death of Christ and saints on a gold ground; series of portraits by *François Clouet*, surnamed *Janet* (d. 1572) and his pupils.

2nd Room. Twenty-two pictures by *Eustache Lesueur* (d. 1655) from the life of St. Bruno.

3rd Room. Mythological scenes, chiefly by *Lesueur*.

4th Room. Fifteen large sea-pieces by *Joseph Vernet* (d. 1789), representing the harbours of France.

We now traverse a passage, leading to a large, oblong hall, principally dedicated to pictures by *Nicholas Poussin* (d. at Rome, 1665) and by *Claude Lorrain* (*Getée*, d. at Rome, 1682), most of which deserve careful inspection. Among them may be mentioned, on the *right* wall:

I. FRENCH GALLERY. 435. *Nicholas Poussin*, Rape of the Sabines. Above it —

298. *Jean Jouvenet* (d. 1717), Raising of Lazarus.

521. *E. Lesueur*, St. Paul preaching at Ephesus.

297. *Jouvenet*, Miraculous draught of fishes. Below it —

222. *Claude Lorrain*, Seaport at sunset.

496. *Santerre* (d. 1717), Susanna bathing.

225. *Claude Lorrain*, Ulysses restoring Chryseis to her father.

On the *left* wall, beginning at the same end as before: —

415, 432. *Nicholas Poussin*, Rebecca at the well, Baptism in the Jordan.

475. *Rigaud* (d. 1743), Portrait of Louis XIV.

349. *Mignard* (d. 1695), The Virgin with a bunch of grapes.

446. *Poussin*, Time rescues Truth from the attacks of Envy and Discord, ordered by Cardinal Richelieu as a ceiling-painting.

223. *Cl. Lorrain*, Disembarkation of Cleopatra at Tarsus.

476. *Rigaud*, Philip V. of Spain (d. 1746). Above it —

76. *C. Lebrun* (d. 1690), Death of Meleager.

We next enter a lofty saloon with vaulted ceiling, called the —

SALON DENON, containing four large pictures by *C. Lebrun* from the life of Alexander. In the four lunettes of the ceiling are paintings by *C. Müller*, relating to the history of French art: St. Louis and the Sainte Chapelle, Francis I. in the studio of one of his artists, Louis XIV. beginning the construction of the Louvre, Napoleon I. directing the Louvre to be completed. To the r. of this is situated the *Salle des Etats*, in which the annual opening of the Chambers by Napoleon III. formerly took place. The next room is the —

II. FRENCH GALLERY, with pictures by modern French masters. On the *right*: —

329. *C. van Loo* (d. 1765), Hunters' breakfast.

262, 261, *263. *Greuze* (d. 1805), The son chastised, The paternal curse, The broken pitcher.

330. *C. van Loo*, Maria Leszczinska, Queen of Louis XV.

*82. *Mudame Lebrun* (*Elisabeth Louise Vigée*, d. 1842), Portrait of herself and daughter.

260. *Greuze*, The paternal blessing.

276. *Gros* (d. 1835), Francis I. and Charles V. visiting the tombs of St. Denis.

154. *David* (d. at Brussels, 1825), Paris and Helen.

633. *C. Vernet* (d. 1835; father of Horace, and son of Joseph), Hunting scene in the forest of Meudon. Higher up —

*281. *Guérin* (d. at Rome 1833), Æneas relating to Dido the fate of Troy.

On the end wall: —

499. *Sigalon* (d. 1837), The love-letter.

*494, *493. *L. Robert* (d. at Venice 1835), Festival of the Madonna dell' Arco at Naples; Arrival of reapers in the Pontine marshes.

On the *left* side, beginning at the same end as before: —

577. *Tocqué* (d. 1772), Portrait of Maria Leszcinska.

150. *David*, Oath of the Horatii.

321. *Lethière* (d. 1832), Brutus condemning his sons to death.

235. *Gérard* (d. 1837), Entry of Henri IV. into Paris.

The visitor is sometimes obliged, on reaching the end of this gallery, to retrace his steps through the French saloons and the Grande Galerie in order to reach the Galerie des Sept Mètres and the other collections on the first floor. If the door of egress of the 2nd French Gallery is open, the route is greatly shortened; but, in any case, the order to be followed is the same after the Galerie des Sept Mètres has been entered.

The door at the end of the last French saloon, near Robert's Reapers, leads to the top of the grand staircase. Here, immediately to the r., is the entrance to the —

GALERIE DES SEPT MÈTRES, so called from its breadth (23 ft.), which contains a number of admirable pictures of the Italian school.

On the wall to the *right* of the entrance next to the Grande Galerie: —

252. *Andrea Mantegna* (d. 1506), Wisdom conquers Vice.

43. *Giorgione* (*Barbarelli*, d. 1511), Holy Family, saints, and donor.

472. *Titian*, Portrait of a man.

*384. *Raphael*, Portrait of the Princess Joanna of Arragon.

89. *Bordone* (d. 1570), Portrait of a man.

437. *Andrea del Sarto*, Caritas, a woman with three children.

88. *Bordone*, Vertumnus and Pomona.

*95. *Johann Stephan of Calcar* (born at Calcar on the Lower Rhine in 1499, d. at Naples in 1546, one of Titian's best pupils), Portrait of a man.

469. *Titian*, Portrait of Francis I. of France.

*277. *Palma*, 'Il Vecchio' (d. 1548), Adoration of the Shepherds.

241. *Luini*, The Child asleep.

On the *left* wall, beginning from the same end as before: --

*251. *Andrea Mantegna*, Parnassus, or Dance of the Muses, an allegory.

470. *Titian*, Portrait of Alphonso of Avalos, Marquis of Guasto, commander of the armies of the Emperor Charles V. in Italy, and a young lady to whom Cupid, Flora, and Zephyr are doing homage.

99. *P. Veronese*, Ahasuerus and Esther ('L'Evanouissement d'Esther').

459. *Titian*, Holy Family with St. Catharine and a white rabbit ('La Vierge au Lapin').

480. *Leonardo da Vinci*, John the Baptist.

*385. *Raphael*, Portrait of a youth, erroneously said to be Raphael himself.

483, *482. *L. da Vinci*, Portrait of a woman, The Virgin in the Sepulchre.

379. *Raphael*, St. Margaret.

283. *Raphael*, Portrait of Count Balthasar Castiglione.

173. *Cima da Conegliano* (d. after 1517), Virgin and saints.

186. *Raphael*, Portrait.

On leaving this saloon we retrace our steps through the Salon Carré, the Galerie d'Apollon, and the Salle des Bijoux (pp. 96, 97), and again reach the Salle des Sept Cheminées, where visitors who have not yet seen the Collection La Caze turn to the l. to visit it, or where, if disposed, they may quit the palace by the Pavillon de l'Horloge (p. 114). We now continue our visit to the collections of the first floor by passing through the door in the corner, on the side next to the Seine, which leads to the —

Musée Campana.

This gallery, sometimes called the *Galerie du Bord de l'Eau*, or *Masée Napoléon III.*, runs parallel to the Musée des Antiquités, which we shall visit afterwards. The Musée Campana contains an admirable collection of Etruscan and Greek vases, Greek and Phœnician inscriptions, busts, tombstones, idols, bronzes, statuettes, antiquities from Rhodes and Cyprus, and other curiosities, some of them belonging to the *Campana Collection*, which was purchased from the pontifical government in 1861 for 4,364,000 fr., as well as others brought from Syria by E. Renan, from Macedonia and Thessaly by Heuzey and Daumet, and from Asia Minor by Perrault and Guillaume.

1st Room: Phœnician inscriptions; statues, statuettes, busts, and inscriptions from Cyprus; vases, bottles, and terracottas from Rhodes; in the cabinets by the window amulets and ornaments from different districts of Syria, Moabitish pottery, etc. Ceiling-painting by *Alaax*: Nicholas Poussin being presented to Louis XIII.

2nd Room: Red vases for domestic purposes, amphore, gob-

lets, etc. — Ceiling by *Steuben*: Battle of Ivry; Clemency of Henri IV. after the victory; medallions of celebrated men who flourished in his reign.

3rd Room: Etruscan vases, beginning with those of the rudest form. — Ceiling by *E. Devéria*: P. Puget presenting the group of Milton of Crotona (p. 89) to Louis XIV. in the gardens of Versailles; medallions representing the principal institutions founded by Louis XIV., and other works by Puget.

4th Room: Etruscan terracottas, reliefs, cinerary urns, etc. — Ceiling by *Fragonard*: Francis I. receiving pictures and statues brought from Italy by Primaticcio.

5th Room: Vases of the most ancient style. — Ceiling by *Heim*: Revival of the arts in France, with analogous subjects in the lunettes.

6th Room: Ancient vases. — Ceiling by *Fragonard*: Francis I. knighted by Bayard.

7th Room: Vases of more modern style. — Ceiling by *Schnetz*: Charlemagne receiving Alcuin, who presents to him MSS. written by his monks.

8th Room: Small terracottas, drinking-cups, etc. — Ceiling by *Drolling*: Louis XII. saluted as father of his people by the states general at Tours.

9th Room: Objects in glass; *frescoes from houses of Pompeii, presented in 1825 by Francis I. of Naples. — *Ceiling by *Léon Cogniet*: Bonaparte in Egypt.

The last room of the Musée Campana communicates to the l. with the first room of the Musée des Antiquités. Before visiting the latter we may glance at a suite of rooms on the E. side of the Old Louvre, which however contain few objects of interest. In order to reach them we leave the first room of the Museum of Antiquities by the door to the r., and turn to l. on the spacious landing at the top of the stair, where a sitting statue of Ramses II., a colossal black statue of Isis, and several sarcophagi and other statues are placed. (From this landing the visitor may descend to the great hall of the Egyptian Museum, from which there is an egress on this side; see p. 86.)

E. SIDE OF OLD LOUVRE. The vestibule contains portraits of Louis XIII. and his wife Anne of Austria and five large vases of Sèvres porcelain.

1st Room, with an alcove in which Henri IV. breathed his last: portraits of that monarch and his second wife Marie de Medicis.

2nd Room, formerly a chapel of the Ordre du St. Esprit: portrait of Henri II., silk tapestry of the 16th cent., handsome wainscoting, a statue of Peace, or Abundance, in massive silver, by *Chaudet* (d. 1810), presented by the city to Napoleon I., and saved from the fire at the Tuileries in 1871.

3rd Room: Statue of Henri IV., when a child, in silver, by *Bosio* (d. 1745), and two Oriental saddles.

The other rooms on this side, which formerly contained the *Musée des Souverains*, are now empty, but will probably be devoted to an Oriental Museum. The pictures of the *Musée Napoléon III.* which were formerly here have also been removed, and are not at present exhibited.

If we traverse all these empty saloons we reach the *Musée de la Renaissance* (p. 109), the stair to the second floor, and that which descends to the *Musée Assyrien*, where there is an exit (p. 85). But we now return to visit the —

Musée des Antiquités.

This very valuable collection, which is also known as the *Musée Charles X.*, consists of the smaller *Egyptian, Greek, Etruscan, and Roman Antiquities*. The ceiling-paintings date from 1827 and a few years immediately following. We begin our visit from the stair ascending from the Egyptian Museum on the ground-floor, at the opposite end from the *Salle des Sept Cheminées*.

1st Room: Mummies, inscriptions on stone, bronze utensils, arms, scarabæi. — Ceiling by *Gros*: 'Le génie de la France anime l'art et secoure l'humanité'. — The four next rooms also contain Egyptian antiquities.

2nd Room: Egyptian utensils, arms, vases, materials for dress, costumes, ornaments, wood-carving. — *Ceiling by *Horace Vernet*: Pope Julius II. giving orders to Bramante, Michael Angelo, and Raphael regarding the works of the Vatican and St. Peter's.

3rd Room: Mummies, scarabæi, hieroglyphics on cloth and papyrus. Bust of *Champollion*, the celebrated Egyptologist. — Ceiling by *Abel de Pujol*: Egypt delivered by Joseph.

4th Room: Amulets, hieroglyphics on stone (scarabæi), small figures of animals, statues in bronze, idols, Isis and Osiris, figures in painted terracotta. — Ceiling by *Picot*: Study and Genius unveiling Egypt to Greece.

5th Room: *Salle des Colonnes*. — Ceiling by *Gros*: Glory rests on Virtue.

6th Room: Etruscan vases in glass cases. — Ceiling by *Picot*: Cybele protecting the towns of Stabiæ, Herculaneum, and Pompeii from destruction.

7th Room: Beautiful Greek terracottas, statuettes, urns, etc. — Ceiling by *Meynier*: Nymphs of Parthenope (Naples) conducted by the goddess of the fine arts to the banks of the Seine.

8th Room: Etruscan vases, the largest and finest being on the table (found in the S. of Italy). — Ceiling by *Heim*: Vesuvius personified receives from Jupiter the fire for the destruction of Herculaneum and Pompeii.

9th Room : Crystal and enamelled vases. — *Ceiling by *Ingres* : Apotheosis of Homer.

This last room adjoins the Salle des Sept Cheminées, which we have already visited. We now turn to the r., re-traverse that saloon, the Salle Henri II., and the Collection La Caze, beyond which we reach the staircase of the Pavillon Sully on the l., and adjoining it the former chapel of the Old Louvre, which is entered by a door of handsome workmanship, and contains the —

Ancient Bronzes, a valuable collection of implements, weapons, statuettes, etc. In the centre-cabinet are preserved ornaments in gold and silver, mirrors, buckles, keys, seals, bracelets; also a gilded helmet found at Amfreville in the Département de l'Eure, in 1861. By the window a gilded bronze statue of Apollo, over life-size; l. archaic Apollo, seats, candelabra, busts, and statuettes. In the cabinet on the r. several toilet caskets with engraving, found at Palestrina near Rome, vases, lamps, etc. In the cabinets by the wall are statuettes; to the l. a beautiful selection of Roman helmets, shields, swords, lances, and other weapons.

Leaving the Salle des Bronzes by the same door, and turning our backs on the Collection La Caze, we follow a *Corridor*, adorned with copies in bronze of celebrated antiques, which leads to the —

Collection of Drawings.

This *Musée des Dessins* occupies half the N. and W. wings of the first floor of the Old Louvre. The collection is extremely valuable, being chiefly important to the student of art, but in some respects interesting to amateurs also. The plates are all preserved under glass. Catalogue in 2 vols., 3 fr.

1st Room. Old Italian masters: *Mantegna, Lorenzo di Credi*, etc. — Ceiling-painting by *Blondel*: France victorious at Bouvines.

2nd Room. Italian. Drawings by the most celebrated masters: *Leonardo da Vinci, Michael Angelo, Raphael, Titian*, and *Andrea del Sarto*, some by Leonardo particularly well executed. — Ceiling-painting by *Blondel*: France receiving the 'Charte' from Louis XVIII.

3rd Room. Italian. Drawings, two of them in chalks, by *Correggio*. — Ceiling-painting by *Drolling*: Law descends to earth.

4th Room. Bolognese School. — Ceiling-painting by *Mauzaisse*: Divine Wisdom giving laws to Kings and Lawgivers.

5th Room. Netherlandish and German: *Dürer, Holbein, Rubens, Rembrandt, Teniers*, etc. On the wall to the l., *565. Battle of knights, by *Rubens* after *Leonardo da Vinci*. (A door in the corner to the l. leads to a stair ascending to the Musée de Marine.)

6th Room. This is a passage with chalk drawings, chiefly portraits, by *Vivien, Mme Gujard*, etc.

7th Room. *Claude Lorrain, N. Poussin, Lesueur*.

8th Room. *Lesueur*, Designs of the 'Life of St. Bruno' (p. 103).

9th Room. French School. *Charles Lebrun*.

10th Room. Modern French School. *Antoine Watteau*.

11th Room. Modern French School. A large unfinished oil-painting by *David* (d. 1825) preserved here represents the revolutionary meeting at the Jeu de Paume (p. 238). One of the four finished heads is that of Mirabeau. The nude figures show the care which the master used to bestow on anatomical proportions.

12th Room. Crayons, miniatures, drawings, Chinese pictures.

13th Room. Drawings of the early French School.

14th Room. Crayons, chiefly portraits, by *Perronneau*, *Chardin*, etc.

The following room belongs to the *Musée Napoléon III.*, and is the first of those containing the —

Musée de la Renaissance.

1st Room. By the wall opposite the window: **Altar-piece* of the end of the 14th cent., about 6 ft. in height, a masterpiece of carving in ivory; in the centre is the history of Christ, on the l. that of John the Baptist, on the r. that of St. John the Evangelist, represented in 71 different reliefs; below are the Apostles. This admirable work was brought from the town of Poissy.

2nd Room, or *Salle Sauvageot*. Collection of miniatures, carved wood, and mediæval vases, bequeathed to the Louvre by M. Sauvageot. Between the windows a life-size portrait of Henri II.

3rd Room. Mediæval *Glass and Porcelain*. Opposite the window a *Glass Mosaic*, representing the lion of Venice, executed by *Antonio Fasolo* in the manufactory of Murano in the 16th cent.

4th Room. *Metallic and Bronze Articles*, such as knives, locks, and embossed plates. Two interesting *Bronze Reliefs*, placed opposite to each other, one by each lateral wall, are from originals executed in marble by *Pierre Bontemps* in 1552 for the tomb of Francis I. at St. Denis. Opposite the window is a beautiful *Enamel Picture* from the manufactory of Limoges, representing the history of the Passion.

5th Room. **Fayence* by the celebrated *Bernard de Palissy* (d. 1589), chiefly consisting of dishes adorned with snakes, frogs, lizards, fishes, and plants, moulded from nature.

6th and 7th Rooms. Italian Fayence and old furniture in oak. Adjacent is a small *Vestibule* with terracottas.

We have now seen all the collections on the first floor of the Louvre which are at present open to the public. There still remain to be visited the supplementary picture saloons, the Musée de Marine, and the Musée Ethnographique on the *Second Floor*. It need hardly be said that many visits are requisite to enable the traveller to form even a superficial acquaintance with these vast and matchless treasures of art. Those who at this point desire to quit the building will find, beyond the vestibule, a stair which descends to the Assyrian Museum, where there is an egress.

C. SECOND FLOOR.

The second floor, which contains pictures, and the marine and ethnographical museums, is reached by a stair from the vestibule of the Musée de la Renaissance, either after we have visited the latter (door to the l.), or by ascending directly from the Assyrian Museum (p. 85) and passing through the door facing us. The small stair in the vestibule, to the r. when approached from the side next the colonnade, ascends to a landing, where we turn to the l. and enter a suite of rooms containing —

Pictures.

The three **Salles Supplémentaires*, which form a continuation of the Picture Gallery on the first floor, contain some fine works of the Flemish and Dutch schools, which had better be visited before the rest of the second floor, as they cannot generally be reached from the Marine Museum unless the visitor descends thence to the first floor, traverses the Renaissance Museum, and ascends to the second floor by another stair.

I. Room. To the right: 84, 82. *Ph. de Champaigne*, Landscape, St. Philip; 467. *Rubens* (?), Diogenes seeking for a man; 78, 75. *Champaigne*, Christ crucified, Landscape; 515. *Teniers, Younger*, Head of the village.

On the following walls: 97. *Craesbeke* (d. 1641), The master himself painting a portrait; 215. *Honthorst*, Pilate washing his hands before the people; 27. *Berghem* (d. 1624), Landscape and cattle; *292. *Metsu*, Vegetable-market at Amsterdam; 329. *Mignon* (d. 1679), Chaffinch's nest; 242. *K. du Jardin* (d. 1678), Calvary.

6. *Backhuysen* (d. 1709), Quay; 240. *J. van Huysum* (d. 1749), Large vase adorned with reliefs and filled with flowers; 251. *Jordaens*, Christ driving out the money-changers.

109. *Cuyp*, Quay; 494. *Snyders*, Dogs in a larder; 31. *Bloemart* (d. 1658), Nativity.

376. *J. van Oost, Elder* (d. 1671), S. Carlo Borromeo administering the sacrament to plague-patients; 287. *J. van der Meer* (d. 1711), Entrance to an auberge; 370. *Ostade*, Frozen canal in Holland; without number, *De Crayer*, Adoration of the Infant Jesus.

II. Room. To the right: *Both* (d. 1650), Landscape; 267. *Lievens* (d. 1663), The Virgin visiting Elizabeth; 144. *Van Dyck*, Portraits of Charles Lewis I. of Bavaria and his brother Rupert; 411. *Rembrandt*, Venus and Cupid; 516. *Teniers, Younger*, Tavern near a river; 397. *Pourbus, Younger*, Marie de Medicis, Queen of France; 174. *Francken* (d. 1642?), Prodigal son; 378. *Ostade*, Frozen canal in Holland; 573. *Wouwerman*, Cavalry attack.

555. *Weenix*, The spoils of the chase; 392. *Pourbus*, Last Supper; 60. *J. ('Velvet') Breughel*, Battle of Arbela; 490. *Snyders*, Animals entering the Ark.

139. *Van Dyck*, St. Sebastian succoured by angels; 557. *A.*

van der Werff (d. 1722), Adam and Eve under the tree of knowledge; 166, 167. *C. van Fulens*, Rendezvous, and Halt of sportsmen; 124. *Dow*, The trumpet, a small picture; 451. *Rubens*, Reconciliation of Marie de Medicis with her son Louis XIII.; *Van Dyck*, Portraits of a man and child; 471. *Ruisdael*, Storm off the dykes in Holland; 455. *Rubens*, Portrait of Francis I. de Medicis, father of Marie; 20. *Berghem*, Watering-place; 149. *Van Dyck*, Portraits of a lady and her daughter; 17. *Denner*, Portrait of a woman; 452. *Rubens*, Conclusion of peace; 140. *Van Dyck*, Venus asks Vulcan for arms for Æneas; 257. *Jordaens*, Portrait of Admiral Ruyter.

553. *Weenix*, Pirates repulsed; *Ostade*, Man of business.

III. Room. On the right: 136. *Van Dyck*, Virgin and Child.

429. *Rubens*, The prophet Elijah in the wilderness.

554. *J. Weenix*, Game and the implements of the chase.

500. *J. Steen*, Flemish festival in a tavern.

Retracing our steps, and quitting the picture saloons by the door by which we entered, we reach to the l. the door of the —

Musée de Marine.

This valuable collection consists of various objects, connected with ship-building and navigation, such as models of vessels and machines, plans and drawings of harbours and piers, weapons and relics of historical interest. For the ordinary visitor, the following objects are the most interesting: —

1st Room. The French fleet from 1786 to 1824. Beyond it: 33. Model representing the taking down and embarkation of the obelisk of Luxor (p. 121); 34. Erection of the obelisk in the Place de la Concorde. On the principal wall is a monument erected by English residents in France to the memory of the heroic Lieutenant Bellot of the French navy, who perished on an Arctic expedition in 1853.

2nd Room. 150. Machine for adjusting the masts of a ship. 3. Relief-plan of the town and harbour of Brest; Models of ships.

3rd Room. Models of pumps and machines; 349. Ship in the stocks about to be launched; 5. Relief-plan of the town and harbour of Lorient; 522. Model of the 'Valmy', a ship of the line of the first class.

4th Room. 621. Large model of a 120-gun ship, occupying the whole room.

5th Room. 659. The 'Rivoli', a vessel of the third class, represented on the 'chameaux' (floats for lifting vessels over shallows), which enabled it to leave the port of Venice fully equipped; 719. The 'Sphinx', a steam corvette of 11 guns launched at Rochefort in 1829.

6th Room. 885 to 958. Large obelisk composed of relics of the frigates 'Boussole' and 'Astrolabe', which had been sent on a voyage of discovery under Captain *de Lapérouse* in 1788,

and foundered at sea. Traces of the ill-fated expedition having been discovered by the English Captain Dillon in the island of Ticopia in 1828, with the aid of an inhabitant who had once been a Prussian sailor, a French vessel was despatched for the purpose of bringing home the relics. 956. Letter written by Lapérouse. Busts of celebrated French navigators and naval heroes; among them, 780. Bust of Lapérouse. — Model of a monument erected to his memory at Port Jackson, with English and French inscriptions.

7th Room. 663. Model of the 'Belle Poule', a 50-gun vessel fully rigged; 720. Engines of the Sphinx.

8th Room. Rigging and ships' chains. Two relief-plans of Toulon, dating from 1790 and 1850.

9th Room. 648. 'L'Océan', a man-of-war of the first class carrying 118 guns, of the end of the 18th century. Fire-arms of various calibres. 192, 193. 'Orgues' with five and seven barrels.

10th Room. 'L'Achille'. Near the door the 'Plongeur', a submarine vessel. Large geographical globe.

11th Room. 640. Model of the 'Louis XV.', a large man-of-war of the middle of last century. 637. Model of 'La Réale', an admiral's ship built near the end of the 17th cent. and artistically adorned by the celebrated sculptor *Puget* (p. 89). The original carving in gilded wood (No. 760—775) hangs on the wall.

12th Room. In the centre, models of all the vessels composing the French fleet in 1862. Beyond them, part of the *Musée Ethnographique*: arms, implements, and various curiosities from Central Africa, most of them presented by M. Delaporte, consul at Cairo. Near the door: 32. Hauling ashore of 'Le Majestueux', a vessel of the first class.

13th Room. Nothing noteworthy.

Musée Ethnographique.

This museum comprises collections of Chinese, Japanese, American, and other curiosities. The large saloon at the end of the Musée de Marine and the adjoining rooms contain an extensive and valuable collection of curiosities brought home by French navigators, and of the spoil captured in various French naval expeditions, chiefly from India, China, Japan, and Mexico.

Vases and utensils in gold and silver, Indian idols, pictures, wooden vases, trophies of arms; statuettes, stuffs; two Chinese canoes; clock of the Dey of Algiers; model of the pagoda of Juggernaut in India, surmounted by the image of Wischnu, the principal deity of the Indians, to whose shrine every Indian is bound to make a pilgrimage at least once in his life; model of the chariot of Juggernaut at Chandernagore.

Among the Chinese curiosities are interesting specimens of porcelain, paintings, chests, idols, models of edifices, and weapons.

The *Musée Américain*, which is at present closed, is the beginning of a collection of implements, tools, idols, and ornaments, most of them in stone, from Mexico, Chili, and Peru, resembling in many respects the Egyptian antiquities, and proving that the aboriginal inhabitants of America had, like the ancient Egyptians, attained to a considerable degree of civilisation by independent development before the discovery of America by Columbus (1492).

Having completed our inspection of the second floor, we now pass through the door in the corner of the large Saloon of the Ethnographical Museum, on the same side as the one by which we entered, and descend to the first floor where we reach the saloon of the drawings marked No. 5 in the plan (p. 93), in the N. W. angle of the Old Louvre. From this point we may reach either the *Escalier Henri II.* in the pavillon Sully (p. 95), by turning to the right, or the stair descending to the Assyrian Museum (p. 85) by turning to the left and re-traversing the Renaissance Museum.

4. The Tuileries.

Arc de Triomphe du Carrousel. Palais et Jardin des Tuileries.

Between the Louvre and the Tuileries extends a vast quadrangle, formed partly by Napoleon I., and partly by Napoleon III., by the demolition of the narrow and tortuous streets and lanes which once occupied this site. This space is divided into three parts: (1) the *Place Napoléon*, already mentioned (p. 83), forming a square with gardens between the W. side of the Old Louvre and the two inner wings of the New Louvre; (2) the *Place du Carrousel*, which is more than double the size of the last; and (3) the *Cour des Tuileries*, separated from the Place du Carrousel by a railing.

The Place du Carrousel derives its name from a tournament held here by Louis XIV. in 1662. In front of the central entrance to the court of the Tuileries, rises the —

***Arc de Triomphe du Carrousel**, 47 ft. in height, 63 ft. in width, and 20 ft. in thickness, and consisting of three lateral and one transverse arcade. It was erected by Napoleon I. in 1806 in imitation of the triumphal arches of Constantine and Severus at Rome, and although a handsome structure, it is too small to harmonise with the vast dimensions of the surrounding palaces. The *Marble Reliefs* on the front of the arch represent (r.) the battle of Austerlitz and (l.) the taking of Ulm; those at the back, (r.) the conclusion of peace at Tilsit and (l.) the entry into Munich; those on the N. side, the entry into Vienna; those on the S. side, the Peace of Pressburg.

Each façade is embellished with four Corinthian columns in red marble, with bases and capitals in bronze, and bearing *Marble Statues* of soldiers of the empire in their respective uniforms;

in front a cuirassier, dragoon, chasseur-à-cheval, and carabinier; at the back a grenadier, carabinier, artillery-man, and sapper.

The arch is surmounted by a *Quadriga*, or chariot with four horses, a group in bronze designed by Bosio, replacing the celebrated horses of Lysippus with which Napoleon originally adorned the arch, but which were restored by the allies in 1814 to their former position over the portal of St. Mark's at Venice.

Inscription: — *L'armée française embarquée à Boulogne menaçait l'Angleterre; une troisième coalition éclate sur le continent, les Français votent de l'Océan au Danube, la Bavière est délivrée, l'armée autrichienne prisonnière à Ulm, Napoléon entre dans Vienne, il triomphe à Austerlitz, en moins de cent jours la coalition est dissoute.*

— On the sides: — *Maître des états et de son ennemi, Napoléon les lui rend, il signe la paix le 27 déc. 1805 dans la capitale de la Hongrie, occupée par son armée victorieuse.* And: — *Honneur à la grande armée victorieuse à Austerlitz en Moravie le 2. déc. 1805, jour anniversaire du couronnement de Napoléon.*

The Place du Carrousel serves as a route of communication between the Rue de Rivoli and the Quai des Tuileries, and is at present the only point where carriages may cross the space, $\frac{2}{3}$ M. in length, between the Place du Louvre and the Place de la Concorde; but a new road is about to be constructed across the Jardin des Tuileries.

Besides the grand entrance by the triumphal arch, the Cour des Tuileries has two other large entrances at the sides. The entrance next the river was the scene of *Alibaud's* attempt to assassinate Louis Philippe on 28th June, 1836. At the opposite entrance, on the N. side, the royal carriage was waylaid and the attendants murdered by the infuriated populace on 28th Feb., 1848.

The **Palais des Tuileries** (ruins, see below, not accessible to the public) was begun in 1564, by order of Catharine de Medicis, by Philibert Delorme on the site of a brick or tile-yard, from which it derives its appellation. Additions were made to the palace at various periods, and at the time of its destruction it had attained a length of 348 yds., with a width of 36 yds. Apart from its huge dimensions it was a building of no architectural merit, and it was not till the year 1856 that the principal façade towards the garden acquired some degree of symmetry.

Prior to the Revolution the Tuileries were never occupied by the sovereigns of France except as an occasional residence, but on 1st Feb., 1800, Bonaparte, when first consul, established his headquarters here, and since that period the palace has been regarded as the official residence of the reigning monarch.

The N. wing, which was entirely destroyed in 1871, was called the *Pavillon Marsan*, the S. wing, re-erected since 1861, and only damaged by the fire in 1871, the *Pavillon de Flore*. Between these two rose the *Pavillon de l'Horloge*, which formerly con-

tained the *Salle des Maréchaux*, a hall occupying the whole width of the building and two storeys in height, adorned with portraits of eminent French generals. Adjacent were the *Throne Room*, the *Galerie de Diane*, the *Salon du Premier Consul*, and the other apartments employed for great court festivals. The chambers occupied by the imperial family were situated on the S. side, between the Pavillon de l'Horloge and the Pavillon de Flore. The N. half of the palace contained the chapel and the theatre. In this portion of the building the Convention held its meetings.

The apartments of the Tuileries were fitted up in a style similar to that of other palaces, but contained few works of great artistic merit.

No edifice in Paris is so rich in historical associations as the Tuileries, and none, with the exception of the Hôtel de Ville (p. 137), has ever been overtaken by so terrible a fate. On 5th Oct., 1789, *Louis XVI.* was conveyed from Versailles to Paris by the 'Dames de la Halle', and took up his abode in the palace. Successes had emboldened the revolutionists. The well known manifesto of the Duke of Brunswick was used as a pretext for compassing the dethronement of the ill-fated monarch. On 10th Aug., 1792, an armed mob appeared in front of the palace. The fidelity of the national guard posted in the palace yard and garden began to waver. The king, yielding to the earnest solicitations of his friends, quitted the palace with his family about 8 p. m. and repaired to the *Manège* or riding-school, situated on the N. side of the garden, in the present Rue de Rivoli, where he passed the night.

The withdrawal of the king at first appeared likely to avert the impending contest. The mob, however, soon found some pretext for commencing hostilities. After a fierce contest the palace was taken by storm, and the greater number of its gallant defenders, consisting of a number of French nobles and the Swiss guard, mercilessly slain. Of the latter alone 800 men and 26 officers fell victims to their unwavering constancy, '*ne sacramenti fidem fallerent*' ('lest they should break their oath of allegiance'), as the inscription under the Lion Monument at Lucerne records.

On the following day the king and his family were conducted as prisoners to the Temple, the ancient residence of the Knights Templar, the site of which is now occupied by a market-place, and the fate of the kingdom was sealed.

On 29th July, 1830, the monarchy of the Restoration was terminated by the capture of the Tuileries, and by the flight of Charles X. from St. Cloud to Rambouillet.

The July monarchy met with its death-blow in a similar manner, on 24th Feb., 1848. The conflict between the insur-

gents and the royal troops gradually approached the Tuileries. To defend the palace would have been no difficult matter, but Louis Philippe trusted, by making concessions, to secure the throne to his grandson, the Count of Paris, and preferred abandoning the palace to the popular fury. About 1 p. m. he quitted the Tuileries by the garden, and repaired with his family to the Place de la Concorde, whence two flacres conveyed the fugitives to St. Cloud.

The capture of the palace was succeeded by frightful scenes of devastation. The royal carriages and furniture were burned in the palace yard, and the throne met with the same fate at the foot of the July Column (p. 61). The apartments of the Duchess of Orleans (d. 1858) alone were spared.

On 26th Feb., 1848, the Provisional Government (Dupont de l'Eure, Lamartine, F. Arago, Ledru-Rollin, etc.) decreed that the Tuileries should be converted into an asylum for invalid artisans. This decree was never carried into effect, but the palace was used for several months as a hospital for the wounded.

On 20th May, 1871, the Communists, aware of their desperate position and impending destruction, determined at one of their secret meetings to wreak their revenge on the ill-fated city by setting all the principal public buildings on fire. The orders which they issued for this purpose, signed by Delescluze, Dombrowski, Eudes, and other ringleaders, professed to emanate from the '*Comité du Salut Public*!' Several of these documents still extant show the fearfully comprehensive and systematic character of this diabolical scheme, which also embraced numerous private dwellings, as being '*maisons suspectes*'. The prelude to the appalling scene which ensued consisted in placing combustibles soaked with petroleum and barrels of gunpowder in the buildings doomed to destruction.

The Louvre had also been doomed to destruction, and similar preparations had been made there; but General Douai and his troops arrived in time to prevent the farther spread of the conflagration, and the preservation of the Louvre and its enormously valuable collections was due to their energetic measures.

The Tuileries was one of the first edifices subjected to these ominous preparations. It was set on fire at a number of different places on the 22nd and 23rd of May, after the Versailles troops had forced an entrance into the city, but before they had gained possession of the palace. The conflagration soon assumed the most terrible dimensions, and all attempts to extinguish it were fruitless. The whole of the W. side of the palace, or Pavillon de l'Horloge, facing the Jardin des Tuileries, and the Pavillon de Marsan on the N. side, next to the Rue de Rivoli, were speedily reduced to a gigantic heap of smouldering ruins, while the Pavillon de Flore on the S. side escaped with comparatively little

injury. The work of destruction was greatly accelerated by the explosions of powder placed in various parts of the building. Part of the Pavillon de l'Horloge near the clock was blown up on 23rd May, at 11.7 p. m. The clock, however, continued to strike the quarters as usual until 12.30 on the morning of the 24th, when it at length succumbed to the fury of the flames.

The ruins are not accessible to the public, but they may be well surveyed from the garden on the W. side. The palace will doubtless be rebuilt, but no steps have yet been taken for its restoration. Apart from the repair of the connecting wings between the Tuileries and the New Louvre, nothing has been done, except to restore the Pavillon de Flore, and to clear away the rubbish from the ruins gutted by the fire. The chief defect of the palace was the great length and monotony of its façade, but it will perhaps be restored in accordance with the plan of Delorme, the original architect, who intended the building to consist of a handsome central mass with wings of moderate height.

The ***Garden of the Tuileries**, 780 yds. in length, and 347 yds. in width, retains the same general features as when first designed in the reign of Louis XIV. by the celebrated landscape-gardener *Le Nôtre*, and although seriously injured during the fearful scenes enacted in and around it in May, 1871, it has now resumed its former smiling aspect. Some alterations were made in 1858, the smaller garden laid out by Louis Philippe being extended as far as the central basin, and separated from the public garden by a ditch and an iron railing. The whole of the garden is now open to the public.

The entrance to the garden from the S. side, next the river, is by an archway under the *Terrasse du Bord de l'Eau*, leading to the 'parterre', or flower-heds and lawns, on which the utmost care is bestowed, bounded on the W. side by a shady grove of lofty trees. On the three other sides the garden is bounded by terraces, which, especially that on the W. side, afford a beautiful prospect of the Seine, the Place de la Concorde, and the Champs Élysées as far as the Arc de l'Etoile. The *Terrasse du Bord de l'Eau*, which communicated with the palace by a subterranean passage, was once the playground of the young King of Rome, of the Duke of Bordeaux, of the Count of Paris, and lastly of the Prince Impérial. At the end of this terrace are the *Orangeries*.

The *Terrasse des Feuillants* on the N. side derives its name from a Benedictine monastery of the 'Feuillant' order which stood here before the Revolution, and where the republican club founded by Lafayette used to meet in 1791. The riding-school mentioned at p. 115 was in the immediate vicinity.

A number of marble and bronze *Statues*, some of which were injured during the second siege of the city in 1871, adorn

the garden, most of them being on the side next to the palace: 1. The Grinder, in bronze, cast in 1688, from the well-known original in the gallery at Florence; 2. Phidias, by Pradier; 3. Warrior of Marathon, by Cortot; 4. Pericles, by Debay; 5. Truth triumphant with the aid of Time; 6. Boreas carrying off Orithyia, by Regnaudin; 7. Themistocles, by Lemaire; 8. Theseus killing the Minotaur, by Ramey jun.; 9. Spartacus, by Foyatier; 10. Laocoon, a copy in bronze of the celebrated antique in the Vatican. Opposite to it, Ugolino with his sons. At the E. end of the Allée des Orangers (see below), on the side next the Rue de Rivoli, stands a Hercules, by Bosio; at the opposite end a Meleager. Other statues surround the basin.

Under the trees on the r. and l. are two amphitheatres termed the *Carrés d'Atlante*, constructed in 1793, from designs by Robespierre, as seats for the council of old men who were to preside over the floral games in the month of Germinal (21st March to 19th April). In summer a military band plays near one of these daily from 5 to 6 p. m., except on Sundays.

At the W. end of the grove is an octagonal basin, 200 yds. in circumference, with a fountain in the centre, surrounded by four large groups in marble: S., The Nile, by *Bourdot*, The Rhine and Moselle, by *Van Cleve*; N., The Rhone and Saône, by *G. Coustou*, The Tiber, by *Van Cleve*. The Nile is a copy of the antique in the Vatican; the Tiber, of one in the Louvre (p. 91).

The pillars at the entrance to the garden from the Place de la Concorde are surmounted by two handsome groups (by *Coysevox*) of Mercury and Fame on winged steeds. This outlet derives its name of *Porte du Pont-tournant* from a drawbridge formerly here.

'*La Petite Provence*' is a name applied to this W. side of the garden from its sheltered situation and sunny aspect. It is the paradise of nursery-maids and children, elderly persons, and invalids, who sun themselves here on fine winter and spring days.

The garden of the Tuileries is the favourite resort of Parisians of all classes, particularly the N. side, called the *Côté des Chaises*, from the numerous chairs placed there for hire (10—20 c.). The other parts of the garden have wooden benches for the use of visitors. The *Allée des Orangers*, or avenue of orange-trees in tubs, the older trees being 250—400 years old, the younger 100 years, now diffuses its fragrance on the spot where a potato-field was planted during the reign of terror in 1793. On the N. side of the garden, not far from the Tuileries, is one of the numerous Parisian cafés.

The garden of the Tuileries is opened soon after daybreak, and closed in winter at 4, in summer at 9 o'clock. The closing of the gates is announced by the beating of a drum.

5. Place de la Concorde.

Obélisque de Louqsor.

The ****Place de la Concorde**, the most extensive and strikingly handsome *place* in Paris, 390 yds. in length, and 235 yds. in width, is bounded on the S. by the Seine, on the W. by the Champs Elysées, on the N. by the Rue de Rivoli, and on the E. by the garden of the Tuileries. From the centre of the square a view is obtained of the Palais du Corps Législatif (p. 217), the Madeleine, the Tuileries, and the Arc de Triomphe de l'Etoile. When viewed by gas-light, the scene is scarcely less striking, the lamps ascending the Champs Elysées as far as the Triumphal Arch forming an apparently interminable avenue. The two imposing edifices of nearly uniform exterior on the N. side of the square, separated from each other by the Rue Royale leading to the Madeleine, were used as *Garde-Meubles* of the crown down to the first revolution. The one on the E. side is the *Ministère de Marine*. The Place, one of the most magnificent in the world, was completed in its present form in 1854.

A century ago the site of the Place was waste ground. After the Peace of Aix-la-Chapelle (18th Oct., 1748), which terminated the Austrian War of Succession, Louis XV. 'graciously permitted' the mayor and municipal authorities to erect a statue to him here. The work was at once begun, and at length in 1763 an equestrian statue in bronze by *Bouchardon* was erected in the Place, which then received the name of *Place de Louis XV*. The pedestal was adorned with four figures by *Pigalle*, emblematical of Strength, Wisdom, Justice, and Peace. Soon after the erection of the statue the following pasquinade appeared on the pedestal: —

'Grotesque monument, infame piédestal !

Les vertus sont à pied, le vice est à cheval.'

A few days later was added the sarcasm: —

'Il est ici comme à Versailles,

Il est sans cœur et sans entrailles.'

A third scribbler termed the statue a '*statue d'une statue*'.

The Place was at that period surrounded by deep ditches, but these were filled up, and a balustrade substituted for them in 1852. On 30th May, 1770, during an exhibition of fireworks in honour of the marriage of the Dauphin (afterwards Louis XVI.) with the Archduchess Marie Antoinette, such a panic was occasioned by the accidental discharge of some rockets, that no fewer than 1200 persons were crushed to death or killed by being thrown into the ditches, and 2000 more severely injured.

On 11th August, 1792, the day after the capture of the Tuileries, the statue of the king was removed by order of the Convention, melted down, and converted into pieces of two sous.

A terracotta figure of the 'Goddess of Liberty' was then placed on the pedestal, and derisively termed '*La Liberté de Boae*', while the Place was named *Place de la Révolution*.

On 21st Jan., 1793, the guillotine (p. 140) began its bloody work here with the execution of Louis XVI. On 17th July Charlotte Corday was beheaded; on 2nd October Brissot, chief of the Gironde, with twenty-one of his adherents; on 16th Oct. the ill-fated queen Marie Antoinette; on 14th Nov. Louis Philippe, Duke of Orléans, better known as Egalité (father of King Louis Philippe); on 12th May, 1794, the princess Elisabeth Marie Hédène, sister of Louis XVI. On 24th March, through the influence of Danton and Robespierre, Hébert, the most determined opponent of all social rule, together with his partizans, also terminated his career on the scaffold here; the next victims were the adherents of Marat and the Orleanists; then on 8th April Danton himself and his party, among whom was Camille Desmoulins; and on 16th April the atheists Chaumette and Anacharsis Cloots, and the wives of Camille Desmoulins, Hébert, and others. On 28th July 1794, Robespierre and his associates, his brother, Dumas, St. Just, and other members of the '*comité du salut public*' met a retributive end here; next day the same fate overtook 70 members of the *Commune*, whom Robespierre had employed as his tools, and on July 30th twelve other members of the same body.

Lasource, one of the Girondists, said to his judges: '*Je meurs dans un moment où le peuple a perdu sa raison; vous, vous mourrez le jour où il la retrouvera*'. Of St. Just, *Camille Desmoulins* had said: '*Il s'estime tant, qu'il porte avec respect sa tête sur ses épaules comme un saint-sacrement*.' St. Just replied: '*Et moi, je lui ferai porter la sienne comme un St. Denis*'. (St. Denis, it is well known, is usually represented as a martyr, bearing his head in his hands.) St. Just kept his word, but a few months later he himself fell a victim.

From 21st Jan., 1793, to 3rd May, 1795, upwards of 2800 persons perished here by the guillotine. When it was afterwards proposed to erect a large fountain on the spot where the scaffold of Louis XVI. had stood, the plan was strenuously and successfully opposed by Chateaubriand, who aptly observed that all the water in the world would not suffice to remove the blood-stains which sullied the Place.

In 1799 the square was named *Place de la Concorde*, in 1814 *Place de Louis XV.*, and in 1826 *Place de Louis XVI.*, as it was intended here to erect an expiatory monument to the memory of that monarch. After 1830 the name of *Place de la Concorde* was revived, and it was resolved to adorn the square with some monument bearing no reference to political events. An op-

portunity of doing this was soon afforded by the presentation to Louis Philippe by Mohammed Ali, Pasha of Egypt, of the —

***Obelisk of Luxor**, or *Louqsor*. In front of the great temple of ancient Thebes, the modern Luxor, formerly stood two beautiful ancient Egyptian obelisks. As a token of gratitude for various services, the Pasha offered one of these to the French government. In 1831 a vessel was accordingly despatched to Egypt for the purpose of bringing home the smaller and more beautiful of these monoliths. The task, however, proved so difficult (comp. p. 111) that the vessel did not return with its costly freight till August, 1833, and the erection of the obelisk in its present position was not accomplished till 1836. The expense of the whole undertaking amounted to two million francs, and, as the obelisk is 500,000 lbs. in weight, the sarcastic Parisians say that the granite of which it consists has cost 4 fr. per pound.

This obelisk, one of the most beautiful in the world, is 76 ft. in height, the pedestal on which it stands 13 ft., and the steps by which it is approached 16 ft., so that the entire height is 105 ft. The obelisk itself is a monolith, or single block, of reddish granite or syenite, and is inscribed with three vertical rows of well-defined hieroglyphics on each side. The inscriptions are laudatory of king Ramses II. of Egypt, better known in Europe as Sesostris the Great, who reigned about 1500 years before the Christian era. The obelisk is, therefore, upwards of 3300 years old.

On the N. side of the pedestal is represented the apparatus used in the removal and embarkation of the monument; on the S. side, that employed in its erection in Paris.

Inscription on the E. side: — *Ludovicus Philippus I., Francorum Rex, ut antiquissimum artis Aegyptiacae opus, idemque recentis gloriae ad Nilum armis partae insigne monumentum, Franciae ab ipsa Aegypto donatum posteritati prorogaret, obeliscum die 25. Aug. A. 1832 Thebis Hecatompylis avectum navique ad id constructa intra menses 13 in Galliam perductum erigendum curavit. Die 25. Octobris Anni 1836. Anno reg. septimo.*

Inscription on the W. side: — *En présence du Roi Louis Philippe Ier, cet obélisque, transporté de Louqsor en France, a été dressé sur ce piédestal par M. Le Bas, ingénieur, aux applaudissements d'un peuple immense, le 25 octobre, 1836.*

The ***Fountains** which rise on each side of the obelisk form another striking ornament of the square. Each of them consists of a round basin, 53 ft. in diameter, above which rise two smaller basins, surmounted by a spout from which a jet of water rises to a height of 28 ft. The lower basin is surrounded by Tritons and Nereids, holding dolphins which spout water into the second basin.

The fountain on the S. side is dedicated to the seas. The figures supporting the second basin represent the Pacific Ocean

and the Mediterranean; the genii are emblematical of the four kinds of fishery. The fountain on the N. side is dedicated to the rivers. The principal figures represent the Rhine and the Rhone; and the genii of Corn, Wine, Fruit, and Flowers are symbols of the chief products of France. The figures and the upper basins are of bronzed iron, the lower basins of granite. The fountains are supplied from a large reservoir near the Barrière de Monceau.

Around the Place rise eight stone figures representing the chief towns of France: Lille and Strasbourg by *Pradier*, Bordeaux and Nantes by *Calhouet*, Rouen and Brest by *Cortot*, and Marseilles and Lyons by *Petitot*. Along the balustrades which enclose the square are placed twenty bronzed rostral columns which serve as candelabra, each bearing two lamps.

On 10th April, 1814, a solemn service was performed here in presence of the emperors Francis and Alexander, and king Frederick William III., in memory of Louis XVI., after which a *Te Deum* was sung as a thanksgiving for their victory. Prussian and Russian troops were on that occasion bivouacked in the Champs Elysées, and English soldiers the following year.

In March, 1871, Prussian troops again bivouacked in the Champs Elysées and the Place de la Concorde, and in the following May the latter was the scene of a desperate struggle between the troops of Versailles and the Communists. The troops had entered Paris on the 21st, and next day encountered a most formidable obstacle in the barricade of the Rue Royale (p. 75), which effectually commanded the Place. The injuries it sustained were chiefly due to this last contest. The statue of Lille was almost entirely destroyed, the fountain dedicated to the seas seriously damaged, and the balustrades much injured, but the obelisk fortunately escaped.

6. The Champs Elysées.

Palais de l'Elysée. Palais de l'Industrie. Panorama. Maison de François I. Palais Pompéien. Pont de l'Alma.

To the W. of the Place de la Concorde extend the **Champs Elysées**, originally laid out by Marie de Medicis in 1616 as a pleasure-ground, termed the *Cours-la-Reine*, and planted with elms and lime-trees. It now forms a magnificent double avenue, about 1 M. in length, leading from the Place de la Concorde to the Arc de l'Etoile, and flanked with handsome buildings. This is one of the most fashionable promenades in Paris, especially from noon to 5 o'clock, when numerous carriages, riders, and pedestrians are on their way to and from the Bois de Boulogne.

The end of the Champs Elysées next the town is a favourite resort of the lower classes, and abounds with attractions suited to their taste, such as *cafés-chantants*, jugglers, marionettes, termed *Théâtres de Guignol*, shows, cake-stalls, and restaurants. These entertainments are most popular towards evening, by gas-light, and are in great request till nearly midnight. The traveller who visits them will have an opportunity of witnessing one of the characteristic phases of Parisian life.

At the entrance to the Champs Elysées are placed two figures of *Horse-tamers*, executed by *Coustou*, removed in 1795 from the palace at Marly to their present position, where they form a suitable counterpart to the winged steeds at the egress of the *Jardin des Tuileries* (p. 118). A *Tramway* ('*Chemin de Fer Américain*'), which begins at the S. E. end of the Champs Elysées, conveys passengers to Boulogne-sur-Seine and Versailles.

The principal plantations are a little more than $\frac{1}{4}$ M. in length, terminating at the *Rond Point* (*Place or Etoile des Champs Elysées*), a circular space with a fountain in the centre, half-way between the *Place de la Concorde* and the *Arc de l'Etoile*. The main avenue, however, slightly ascending, extends as far as the arch. To the l. diverges the broad *Avenue Montaigne*, on the r. side of which is situated the *Jardin Mabille* (p. 51), and farther on, on the l., the *Palais Pompéien* (p. 125).

Adjoining the Champs Elysées on the N. side is the garden of the *Palais de l'Elysée*, or *Elysée Bourbon*, erected in 1718, and considerably enlarged by Napoleon III., with its façade towards the *Rue du Faubourg St. Honoré*, Nos. 55—57. During the reign of Louis XV. this mansion was the residence of Madame de Pompadour; in 1815, during the 'hundred days', it was occupied by Napoleon I., and afterwards by the Duke of Wellington and the Emperor Alexander; it then became the seat of the Duchess de Berry, and finally that of the President of the Republic before his elevation to the throne and removal to the Tuileries.

On the S. side, the Champs Elysées have been compelled to yield a considerable space to the *Palais de l'Industrie*, the largest but not the most pleasing of the modern edifices of Paris. It was erected by a company in 1852—55, and subsequently purchased by government. In 1855 it was employed for the first Great Exhibition at Paris, and is now used for the exhibition of manufactures, agricultural products, and modern pictures. The annual exhibition of pictures takes place in a room called the *Salon* in the months of May and June, and is worthy of a visit. The building is rectangular in form, 270 yds. in length, 118 yds. in width, and 114 ft. in height. The handsomest part of the building is the pavilion in front, towards the avenue, which occupies nearly one-third of the length of the whole building. An arcade 48 ft. in

width and 98 ft. in height here forms the principal entrance, which is flanked with Corinthian columns and surmounted by an attic with a bas-relief representing Industry and the Arts bringing their products to the exhibition. On the summit is a fine colossal group representing France standing before a throne with outstretched hands, awarding laurel-wreaths to Art and Manufacture, which are represented by two statues sitting at her feet. Above the columns on each side are groups of genii bearing scutcheons. The frieze which separates the ground floor from the one above it bears numerous names and medallion portraits of persons who have acquired distinction in the pursuit of art, science, commerce, or agriculture. In the centre is a large glass-covered hall, 210 yds. in length and 51 ft. in height. The building was used as a magazine and hospital during the two sieges of Paris in 1870 and 1871. Numerous panes of glass were destroyed on these occasions, but the building sustained no serious damage.

At the back of the Palais de l'Industrie, in a garden near the Seine, the '*Concerts des Champs Elysées*' are given in summer (see p. 50).

Near the Palais de l'Industrie, in the direction of the Triumphal Arch, rises the circular building of the **Panorama*, which is worthy of a visit. The hall is 44 yds. in diameter and is surrounded by a painting of vast dimensions representing some memorable scene. That at present exhibited is the Defence of Paris, and as the spectators occupy raised seats in the centre, the effect is remarkably vivid, and a vast horizon appears to stretch into the distance before them. Admission from 10 to 4 o'clock, 2 fr., on Sundays 1 fr.

On the opposite side of the road is situated the *Cirque d'Été* (p. 48), formerly called the *Cirque de l'Impératrice*.

The S. side of the Champs Elysées adjoins the *Quai de la Conférence* on the Seine, which is skirted by the *Cours la Reine* and the tramway. The **Maison de François I.*, which forms the corner of the Cours la Reine and the Rue Bayard, is a very pleasing example of the domestic architecture of the Renaissance. The sculptures in front, the reliefs of the frieze representing vintage festivals, and the portraits in the medallions, are all by *Jean Goujon*, the eminent Huguenot sculptor (p. 90). Francis I. caused this building to be erected at Moret, near Fontainebleau, in 1528, for the reception of his sister, and in 1826 it was transferred piecemeal to Paris and re-erected on its present site.

The *Quartier de François I.*, the construction of which was undertaken by a company in 1823, is still uncompleted. The circular *Place François I.* is adorned with a fountain.

The *Avenue Montaigne*, which extends from the Seine to the Rond Point in the Champs Elysées, was formerly termed the *Allée des Veuves*. Before the first revolution it was the usual drive

for recently bereaved widows on account of its privacy, the etiquette of the period forbidding them to appear in more public places.

About the middle of the Avenue, on the l., No. 18, is the **Palais Pompéien**, erected by the architect M. Normand for Prince Napoleon, in the style of the 'Villa of Diomedes' at Pompeii. In 1866 it was purchased by a company for 1,200,000 fr., who afterwards sold it to the Hungarian Count Palffy. The interior deserves inspection, although it does not convey a distinct idea of ancient domestic architecture, which in the case of villas differed considerably from that of ordinary dwelling-houses. Visitors admitted; fee 1—2 fr.

Opposite to it is the residence of Prince Soltikoff, erected in the mediæval style.

A little farther on is the much frequented *Gymnase Triat*, Avenue Montaigne 55, 57; and No. 87, beyond it, is the *Jardin Mabille* (p. 51).

The Champ de Mars (p. 225) is reached hence, either by the *Pont de l'Alma* and the Avenue Rapp (the corner-building on the r. was formerly an imperial stable), or by following the Quai de Billy (on the r. the extensive 'Manutention Militaire') and crossing the *Pont d'Iéna* (p. 226).

The **Pont de l'Alma** was erected in 1856 to commemorate the Crimean campaign, at a cost of 1,200,000 fr. (48,000 l.). On the buttresses are statues, representing a Zouave, a grenadier, an artillery-man, and a chasseur.

7. Arc de Triomphe de l'Etoile.

Russian Church. Chapelle St. Ferdinand.

The Avenue des Champs-Élysées, 1 M. in length, which extends from the Place de la Concorde to the old Barrière de l'Etoile, is terminated by the ***Arc de Triomphe de l'Etoile**, the most imposing triumphal arch in existence. It stands on a slight eminence, nearly 2 M. from the Palais Royal, and is visible from almost every part of the environs of Paris. It derives its name from the star formed by the twelve different boulevards or avenues which radiate from this point.

In 1806 *Napoleon I.* resolved to erect four triumphal arches in commemoration of his victories. Two only of these were completed, that in the Place du Carrousel by the emperor himself, and the Arc de l'Etoile by *Louis Philippe* in 1836, from designs by *Chalgrin*. The latter, which cost upwards of 9 million francs, consists of a vast arch, 95 ft. in height and 46 ft. in width, intersected by a transversal arch of 59 ft. by 19 ft. The whole structure is 160 ft. in height, 146 ft. in width, and 72 in depth.

The following groups adorn the E. façade: to the r., Departure of the troops to the frontier in 1792, by *Rude*, the finest of the four large groups; above it, the obsequies of General Marceau, by *Lemaire*. To the l. Napoleon crowned by the goddess of Victory in 1810, by *Cortot*; above it, the Pasha of Roumelia taken prisoner by Murat at the battle of Aboukir, by *Seurre*. The figures in these reliefs are 10 ft. in height.

On the W. façade: to the r., Resistance of the French to the invading armies in 1814, by *Etex*; above it, Passage of the bridge of Arcole (death of Muiron, Bonaparte's adjutant), by *Feuchères*. To the l., the Peace of 1815, also by *Etex*; above it, the Taking of Alexandria (Kléber, who has received a wound on the head, points out the enemy to his troops), by *Chaponnière*. For the two large groups by *Etex*, executed in 1833—36, the sum of 140,000 fr. was paid.

The reliefs on the N. side, by *Gechter*, represent the battle of Austerlitz, in which the myth of the Russian regiments sunk amidst the ice is not wanting. On the S. side, the Battle of Jemappes by *Marochetti*; behind General Dumouriez the Duc de Chartres (Louis Philippe) is represented attacking Prussian batteries.

The succession of reliefs on the frieze represent on the E. side the departure, and on the W. side the return of the French armies, by *Brun*, *Jaquot*, *Seurre*, and *Rude*. The figures of Victory on each side of the upper part of the arch are by *Pradier*. A series of 30 shields on the cornice above the entablature are inscribed with the names of different victories.

On the vaulting of the transversal arch are recorded the names of generals of the Republic and of the Empire, the names of those who fell in battle being underlined. In the time of Louis Philippe there were 384 names, to which Napoleon III. caused those of his father Louis Napoleon and his uncle Jérôme to be added.

The figures of Victory in relief under these names relate to successes gained in the east, north, and south. The cock alternates with the eagle in the coat of arms.

The *Platform*, to which a spiral stair of 261 steps ascends, commands a noble prospect. Entrance on the S. side, fee 25 c. The monument still requires some crowning sculpture on the summit to give it an appropriate finish, but no steps have yet been taken to supply the defect. The damage which the arch sustained during the sieges of 1870—71 has been repaired.

Near the Arc de l'Etoile, in the Rue de la Croix, is situated the **Russian Church** (shown on Sundays, Tuesdays, and Thursdays. 3—5 p. m.), recognisable at a considerable distance by its glittering dome and the gilded star by which it is surmounted. The edifice is richly and tastefully decorated, especially in the

interior. The *Iconostas*, or screen between the nave and choir, is covered with figures of Russian saints.

The continuation of the Avenue des Champs Elysées beyond the Arc de l'Etoile, called the *Avenue de la Grande Armée* and the *Avenue de Neuilly*, leads to **Neuilly**, for which an omnibus starts every 10 min. from the Place du Louvre, passing through the Arc de l'Etoile, and reaching the bridge at Neuilly in 20 min. (fare 30 c.). The château of Neuilly, once the favourite residence of Louis Philippe, was totally destroyed on 25th Feb., 1848. The suburb of Neuilly suffered severely during the civil war of 1871, many houses being entirely destroyed, and few escaping uninjured.

The *Bois de Boulogne* (p. 128) adjoins the S. side of the Avenue de Neuilly. The *Porte Maillot*, formerly the principal entrance of the Bois de Boulogne, is nearly opposite the *Route de la Révolte*, a broad street with few houses, diverging from the avenue to the r., nearly $\frac{1}{2}$ M. from the Arc de l'Etoile. In this street, about 100 yds. from the Avenue de Neuilly, is situated the entrance to the —

Chapel of St. Ferdinand, on the right (visitors ring at the porte-cochère), a cruciform mausoleum in the Byzantine style, erected by Louis Philippe on the spot where Ferdinand, Duke of Orleans, breathed his last on 13th July, 1842, in consequence of a fall from his carriage. Over the high-altar is a Descent from the Cross in marble, by *Triquetti*. To the l. is the altar of St. Ferdinand, opposite which is placed a group in the form of a sarcophagus, representing the Duke on his death-bed, also by *Triquetti*, from a design by *Ary Scheffer*. The figure of a *praying angel at the head of the dying prince was executed by his sister Marie d'Orléans (d. 1839), wife of Duke Alexander of Wurtemberg. The windows are filled with stained glass from drawings (preserved in the Luxembourg, see p. 190) by *Ingres*, representing Faith, Hope, Charity, and the fourteen tutelary saints of the members of the Orleans family. St. Ferdinand and St. Helena are portraits of the Duke himself and his wife Helen of Mecklenburg (d. 1858).

Behind the high-altar several steps lead into the Sacristy, which occupies the site of the room in which the Duke expired. A picture by *Jacquand*, painted in 1844, represents this affecting scene. Around the couch of the dying prince are the king, the queen, the Princess Clementine, the Dukes of Aumale and Montpensier, Marshals Soult and Gérard, and the curé of Neuilly, and Guizot is among the other persons present. The head of the sufferer is held by Dr. Paquet. Dr. Destouches, the other medical attendant, bears a strong resemblance to Thiers. The chapel is shown to visitors from 10 to 5 o'clock (fee 50 c. to 1 fr.).

To the r. of the Avenue de Neuilly, near the Route de la Révolte, is the Neuilly-Porte-Maillet station on the Chemin de Fer de Ceinture (p. 233), where trains for Passy, Auteuil, etc., and for the Gare St. Lazare, by one of which the traveller may return to Paris, stop every half-hour.

8. Bois de Boulogne.

Fortifications. Jardin d'Acclimation.

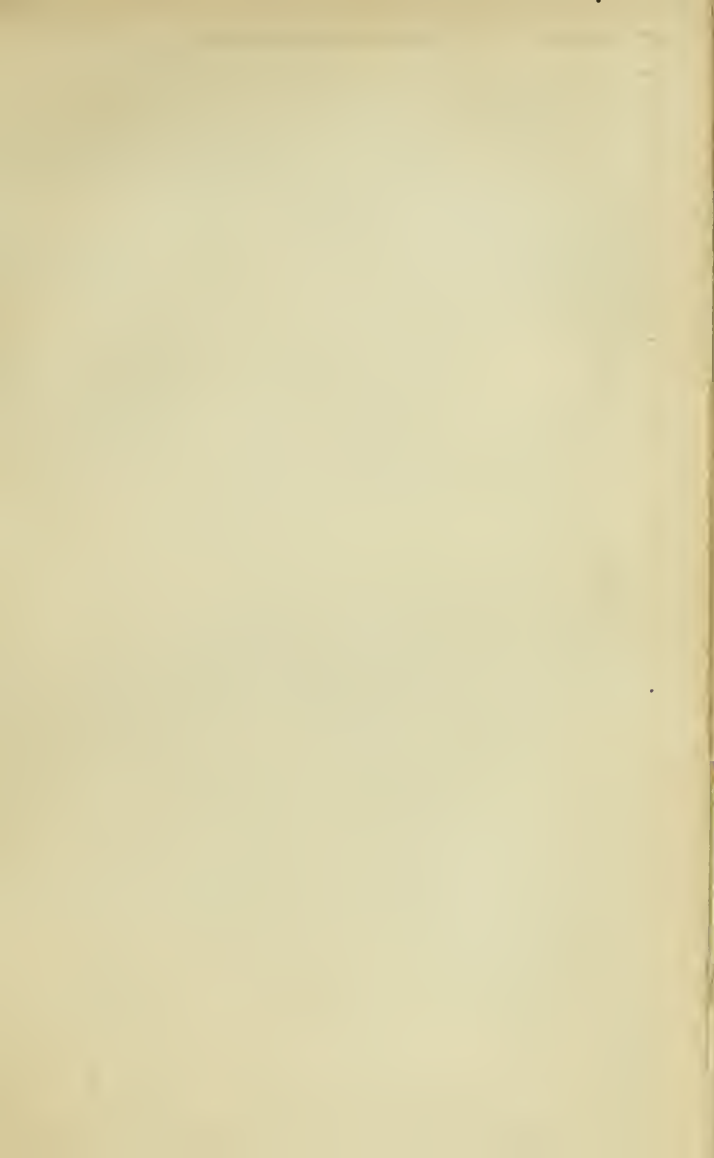
The broad *Avenue Urich*, or *de l'Impératrice*, most of the trees in which were unfortunately cut down in 1870—71, $\frac{3}{4}$ M. in length, leads from the Arc de l'Étoile to the S.W. to the ***Bois de Boulogne**. This was once a forest abounding with game, the resort of duellists, persons suicidally disposed, and robbers, but is now a beautiful park covering an area of 2250 acres. When the Prussians and Russians were encamped here in 1814 and 1815, a great part of the wood disappeared, but Louis XVIII. caused new trees to be planted, and Charles X. again preserved game in the forest down to the July revolution, after which the game was soon exterminated.

Under Louis Philippe little was done for the Bois de Boulogne, although it was one of the crown-domains. In 1852 it was presented to the municipality, on condition that a sum of two million francs should be expended on it within four years, and that it should be maintained in future at the municipal expense. The city accordingly converted it into a park, which has become a favourite promenade of the Parisians.

The traveller is recommended to engage a cab by the hour (see p. 21) for the purpose of visiting the Bois de Boulogne, dismissing it however if he is disposed to continue his excursion on foot. The park may also be reached by the Neuilly line of omnibuses, by the Chemin de Fer de Ceinture (station near the Avenue de l'Impératrice), by the tramway, or by one of the Seine steamers. A ramble through the park on foot will be found very refreshing after the fatigues of sight-seeing, but a whole day will be consumed in exploring it. The principal points may be visited by carriage in 2—3 hours. The annexed plan will enable the visitor to find his way through the park without difficulty.

The Bois de Boulogne is most frequented in the afternoon between 3 and 5 o'clock, the favourite routes being those between the Avenue Urich and the lakes, where the handsomest carriages and most elegant toilettes are to be seen.

In 1870 a considerable part of the wood adjacent to the fortifications was cut down by the engineers as a preparation for the impending Prussian siege. The trees surrounding the lakes were fortunately spared, but many of them were much injured during the bombardments. The N. part of the wood,



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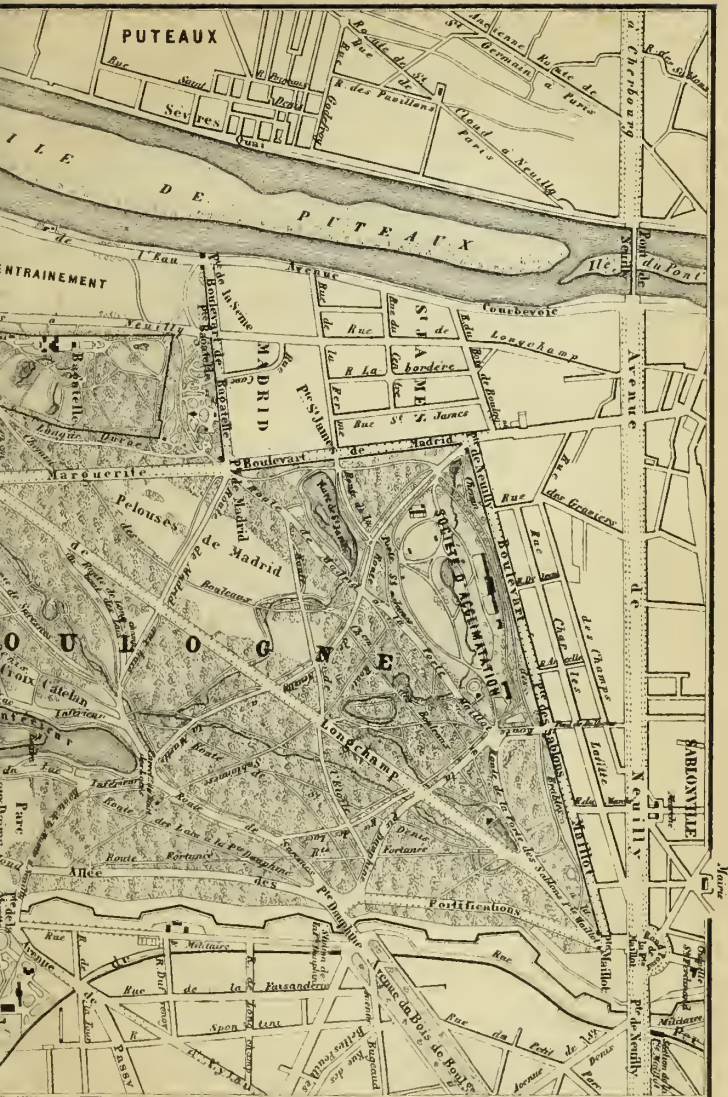
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adjoining the Jardin d'Acclimatation (see below), suffered severely during the second siege, and in the summer of 1871 the once smiling Bois presented a deplorably battered appearance. The most necessary repairs, however, were speedily executed, and new trees planted; so that almost all traces of these disasters are now obliterated.

In the Bois, about 1 M. from the Arc de l'Etoile, or $\frac{1}{2}$ M. from the end of the Avenue Uhrich (see Plan), are two artificial lakes, the *Lac Inférieur*, about $\frac{2}{3}$ M. in length and 100 yds. in width, and the *Lac Supérieur*, about $\frac{1}{4}$ M. in length and 60 yds. in width. Near these sheets of water, and on the islands, are to be found all kinds of entertainment calculated to attract the denizen of the city.

In the Lac Inférieur are two islands (ferry there and back 20 c.; boat on the lake for 1 pers. 1 fr., 8—14 pers. 5 fr. per half-hour), on one of which is a large café-restaurant in the form of a Swiss *Chalet*. As cafés are one of the chief characteristics of every Parisian resort, the hungry and thirsty wayfarer will find other places of refreshment in various parts of the park (comp. p. 50).

Until recently the *Pré Catelan*, situated nearly in the centre of the Bois, was the most frequented of these restaurants, but is now chiefly used for concerts. The favourite resort is the **Chalet des Iles*, just mentioned, where fêtes of various kinds frequently take place (generally on Saturdays, admission 1 fr.), and where music, an open air theatre, games of every kind, a reading-room, and other attractions allure vast numbers of pleasure seekers. As there are only six ferry-boats, the visitor should secure a return ticket in good time, in order to avoid long detention on the island.

The outlet of the lakes near the *Carrefour du Bout du Lac*, at the E. end of the Lac Inférieur, forms two artificial brooklets, the sinuosities and ramifications of which water that part of the Bois which lies to the E. of the lakes and the Pré Catelan. The brook nearest the fortifications divides near the Carrefour into two branches, one of which falls into the *Mare d'Armenonville*, at the back of the pavilion of that name, near the Porte Maillot, and afterwards traverses the Jardin d'Acclimatation; while the other runs towards the *Mare de St. James*, or *de Madrid*, near the Jardin d'Acclimatation. The brooks unite, a little farther, in the *Mare de Neuilly*. The second of these streams, skirted by pleasant shady paths, runs towards the *Mare de Longchamp*, a reservoir which feeds the **Grande Cascade*, an artificial waterfall, 45 ft. in height, near the Carrefour de Longchamp, on the W. margin of the Bois. The height above the artificial grotto from which the cascade falls affords a fine view of the

valley of the Seine; to the l. on the opposite bank lies St. Cloud with its modern church; nearer is the Hippodrome de Longchamp (see below); opposite the spectator are a mill and two towers which formerly belonged to the ancient *Abbey of Longchamp*, and beyond them the village of *Suresnes*; to the r., at some distance, rises *Fort Valérien* (p. 235). Under the trees to the l. is a good *Café*.

The *Hippodrome de Longchamp* is the principal race-course of Paris, but there are others at Chantilly (p. 273), Vincennes (p. 172), and La Marche near Ville d'Avray (p. 236). The races at Longchamp take place in spring, summer, and autumn, the days being advertised by the newspapers and handbills. On these occasions, offices are opened in the boulevards and the hippodrome for public 'poules', or sweepstakes. The races attract vast crowds and are worth seeing. The smaller race-course is about 2000 yds. in length, the larger 3000 yds. Charges for admission to the hippodrome: pavilion 5 fr.; weighing-place 20 fr.; for a carriage with one horse 15, with two horses 20 fr.; each rider 5 fr.; pedestrian 1 fr.

Another of the sights of the Bois de Boulogne is the long established *Promenade de Longchamp*, the 'Corso' of Paris, which takes place in Passion Week, when the new spring fashions for the year are displayed for the first time. The custom originated during the last century, when fashionable concerts of sacred music were given at the Abbaye de Longchamp on the Wednesday, Thursday, and Friday of this week. Among the other attractions of the Bois are the regattas on the lakes in summer, and the skating in winter, the latter sometimes taking place by torchlight.

The traveller may return to Paris from the Bois de Boulogne by the Route de Neuilly, at the opposite end from the race-course, enjoying a fine view by the way, and passing the pleasant little château of *Bagatelle*. He will then proceed by the Boulevard de Bagatelle to the Boulevard de *Madrid*, a name derived from a château which once stood in this neighbourhood, having been thus named by Francis I. as a reminiscence of his captivity in Spain. At the other end of the Boulevard de Madrid is the Porte de Neuilly, leading to the Jardin d'Acclimatation (see below), but the avenue parallel to the boulevard, and passing the Mare de St. James, is the pleasanter route to the garden.

In the opposite direction the Route de Neuilly leads to *Boulogne* (p. 254). Skirting the wood in that direction, or traversing it in the direction of the lakes, the traveller reaches *Auteuil* and *Passy*, where there are railway stations. There is also an omnibus from the entrance to the Bois at Auteuil to the Palais Royal, which affords the traveller an opportunity of seeing this part of the city with its villas and quays, the Trocadéro, the Champ de Mars, and the Esplanade des Invalides.

The **Fortifications** of Paris skirt the Bois de Boulogne on the E. side. In consequence of a decree of 1840, Paris was fortified and encircled with ramparts, a work which was completed within three years at an expense of 140 million francs (5,600,000 l.). The *enceinte*, with its 94 bastions, is 21 M. in length. The ramparts, 32 ft. in height, with a parapet 19 ft. in width, are environed by a moat 48 ft. in width, and a glacis, or belt of wood, which was cut down in 1870, before the Prussian siege. The approaches to the city were formerly commanded by sixteen *Fortes Detachés*, the principal being *Mont Valérien* (p. 235), most of which were entirely destroyed in 1870—71; but some of them are to be reconstructed at a greater distance from the ramparts.

An enclosed part of the Bois de Boulogne adjoining the Boulevard de Maillot, to the S. of the Avenue de Neuilly, and between the Porte des Sablons and the Porte de Madrid, is termed the ***Jardin d'Acclimatation**, which affords one of the most attractive promenades in the environs of Paris. This garden, which covers an area of 50 acres, was founded by a company 'in order to introduce into France and acclimatise foreign plants and animals suitable for domestic or ornamental purposes'. Several desperate conflicts took place here and in the vicinity between the Versailles troops and the insurgents in April and May, 1871. Many of the animals were killed, and the garden was converted into a dreary wilderness. The faithful concierge, a discharged soldier, remained with his wife at his post during these fearful scenes, but was killed by a federal bullet when venturing forth in quest of provisions. The garden has since been replenished with new supplies of animals and plants, and has resumed its former high rank among the best existing institutions of the kind.

The garden is open the whole day to carriages, riders, and foot-passengers (admission 1 fr. each pers.; Sundays and holidays 50 c.; children under seven free; carr. 3 fr.). Like the Bois de Boulogne, it is best reached by the Champs-Élysées, by cab, or by an omnibus of Line C, from the Louvre to Courbevoie. It may also be reached by the Chemin de Fer de Ceinture, which is quitted either at the Porte Maillot station (p. 233) or that of the Avenue de l'Impératrice. If a cab is engaged it may be dismissed at the Porte Maillot, before the line of the fortifications is crossed; otherwise, the fare to the Jardin is higher, and 1 fr. additional must also be paid as 'indemnité de retour' (see p. 22). The Porte Maillot is not far from the Jardin. The omnibus passenger may either alight at that gate, or, on paying 10 c. extra, at the third cross street to the l., near the Porte des Sablons. On concert days (see below) special omnibuses run between No. 8 Boulevard des Italiens and the garden (1 fr. each way). The principal entrance is on the E. side, near the Porte des Sablons; a second is at Neuilly, near the Porte de

Madrid. *Concert* in the garden in summer on Sundays and Thursdays at 3 p. m., for which no additional charge is made.

The directors have recently printed a convenient little 'Guide du Promeneur', containing much useful information, a copy of which is given to each visitor gratuitously. Besides this, every animal and plant is provided with an explanatory ticket. The description given below will enable the visitor to find his way to the chief objects of interest.

On entering, we find ourselves in a handsome walk, 11 yds. wide, which runs round the whole garden. On the r. are the *Offices* of the company, to which intending purchasers of seeds, eggs, etc. address their orders. On the l. is the large hothouse which we shall again have occasion to mention. The *Magnanerie*, or silkworm nursery, near the offices, contains silkworms from all parts of the world, around which are the various plants on which they feed. Near this is the establishment for the *Engraissement Mécanique*, or artificial fattening of poultry, by an ingenious system invented by M. Martin, where 400 fowls can be fed in an hour and their weight is doubled in 18 days (open from 2 to 5 o'clock; admission 50 c.). Next come the *Hangars*, or sheds where all kinds of articles connected with gardening are exhibited; then the *Singerie*, or monkey-house; the enclosures for various long-legged birds; the *Faisanderie*, in front of which rises a statue in white marble of the naturalist *Daubenton* (d. 1800) by Jodin; the *Poulerie*, a building constructed of concrete; and the *Kangaroo Chalet*, near which diverges the walk leading to the entrance on the side next the *Porte de Neuilly*.

A little farther are the **Ecuries*, or stables, and enclosures connected with them, containing quadrupeds trained for the purposes of the garden or the amusement of visitors. A great source of delight to children here is a ride on the back of an elephant or camel, or a drive in a carriage drawn by other strange animals. The charges fixed by tariff are: camel 50 c., elephant 25 c., ostrich carriage 50 c., donkey and zebra carriage 25 c., pony carriage 50 c. Beyond the principal stable the walk forms a bend and passes the chalet of the *Alpacas* und *Lamas*, the rock of the *Porcupines*, and the enclosure of the *Reindeers*. Behind this last is the *Rocher Artificiel* for chamois, mountain-goats, and other climbing animals. To the r. of the walk is the *Buffet* and the *Laiterie*, or dairy, where about 600 cups of fresh milk are sold daily (40 c.).

The **Aquarium*, consisting of ten glass reservoirs of sea-water and four of fresh, affords the visitor an admirable opportunity for observing the habits of the finny tribe and many curious subaqueous animals. Opposite the aquarium, on the l. side of the walk, is the *Chalet des Antilopes*. Nearer the entrance is the *Chalet des Cerfs*. To the r. of the principal walk is the

Chenil, containing thorough-bred dogs, whose genealogy is carefully recorded. Beyond this is the *Aviary*, and finally, by the chief entrance, the beautiful **Hot-house*, or winter-garden, containing a very fine collection of rare plants, and admirably arranged. In connection with it is a reading-room and a botanical library.

After having thus made the circuit of the garden, we have still to visit the central part of it, where the brook flowing from the artificial lakes in the Bois de Boulogne forms a pond, containing all kinds of aquatic birds, a basin for seals, and many curious and strange-looking animals. — On the l. bank of this brook is the *Kiosque des Concerts*, where a band of forty musicians plays twice a week.

The *Pavillon d'Armenonville* is a restaurant near the entrance to the garden; *Gillet* at the Porte Maillot, and *Madrid* at the Porte de Madrid may also be mentioned.

9. Parc de Monceaux.

The **Parc de Monceaux** (Pl., red, 4), $\frac{1}{2}$ M. distant from the Arc de l'Etoile, by the Avenue de la Reine Hortense, and about 1 M. from the Madeleine, by the Boulevard Malesherbes, is another promenade which affords a pleasant retreat from the noise and bustle of the town. The omnibuses from the Pantheon to Courcelles, Line AF, will convey visitors from the Madeleine or the Place de la Concorde to the park.

These grounds, which formerly belonged to the domain of *Monceaux*, or *Mousseaux*, once part of the lordship of Cluny, were purchased by *Philip of Orleans, Egalité*, father of Louis Philippe, in 1778, and newly laid out under the directions of *Carmontel*, in a style intended to be entirely novel, differing from both French and English established notions, so as to surprise and delight the visitor at every step. This intention was carried out with considerable success, and the park became one of the most fashionable resorts of the 'beau monde'. Balls, plays, and fêtes of the most brilliant description were celebrated here, on which occasions few could vie with the Duchess of Chartres, Louise Marie de Bourbon-Penthièvre, mother of Louis Philippe, in gorgeousness of attire and beauty of person.

The Revolution converted the park into national property. Napoleon I. presented it to his chancellor Cambacérès, who however soon restored it to his imperial master, on account of the great expense in which it involved him. At the Restoration it again became the property of the house of Orleans. After having been employed in 1848 for the 'national ateliers', it eventually came into the possession of the town, and has under the direction of *Alphand* been converted into a charming public promenade for carriages, riders, and foot-passengers. It is now reduced in

extent, being 18 acres only in area, and it cannot vie with the Bois de Boulogne, the Buttes Chaumont, or the Bois de Vincennes, but it has the advantage of offering a pleasant and refreshing retreat within the precincts of the city.

The park is connected with the town by the broad boulevards above mentioned, and has four entrances, which are closed at night. The grounds now contain few traces of their original unique character. The *Naumachie* is an oval sheet of water bounded by a semicircular Corinthian colonnade; there is also a rocky eminence with an artificial grotto, and a tomb in the form of a pyramid in the midst of a grove.

The gilded dome of the Russian church (p. 126), which is situated near the park, is seen from the gate on the side next to the Avenue de la Reine Hortense.

In returning from the Parc de Monceaux to the city the traveller may take the opportunity of visiting those points of interest which lie to the N. of the Boulevards (p. 149).

10. The Rue de Rivoli.

*St. Germain l'Auxerrois. Boulevard de Sébastopol. Tour St. Jacques.
Place du Châtelet. St. Merri.*

The **Rue de Rivoli**, after the boulevards, is one of the handsomest streets in Paris and one of the most important of its arteries of traffic. It extends in nearly a straight line parallel with the Seine, from the Place de la Concorde to the Rue St. Antoine, near the Place du Trône, a distance of $1\frac{3}{4}$ M. It passes the garden of the Tuileries, the Louvre, and the Place du Palais Royal, this part of the street being flanked by a handsome arcade on the N. side, upwards of $\frac{1}{2}$ M. in length, where there are many attractive shops and hotels of the highest class. The continuity of the arcades is at present broken in consequence of the destruction of the Ministère des Finances by the Communists, the site of which is still vacant. This fine street was constructed between 1805 and 1865, having been finally completed during the second empire by the demolition of 300 houses between the Place du Palais Royal and the Hôtel de Ville. In Feb., 1874, an *Equestrian Statue of Joan of Arc*, in bronze, was erected in the small *Place de Rivoli*, or *des Pyramides*, opposite the side-entrance to the Jardin des Tuileries, a work which has been somewhat severely criticised by connoisseurs.

To the N. of the Place du Louvre, but partially concealed by the last arcades, rises the *Temple de l'Oratoire*, a large church erected by the priests of the Oratoire in 1621, but now used as a presbyterian place of worship (p. 41). Service in French at 11. 30, and in English at 3 p. m. The entrance is in the Rue St. Honoré.

Opposite the colonnade of the Louvre, to the r. of the tower mentioned below, rises the church of —

***St. Germain l'Auxerrois**, once frequented by the royal family. It belongs in its present form to the close of the 15th cent., when the purity of the Gothic style had begun to be lost in richness of decoration. From the tower near the transept once resounded the preconcerted signal for the massacre of St. Bartholomew. During the whole of that fearful night the bell unremittingly tolled its funeral peal.

On 14th Feb., 1831, the anniversary of the murder of the Duc de Berry, a solemn mass was being performed here to his memory by the partizans of the elder branch of the Bourbon family, when the populace forced their way into the sacred edifice, ejected the priests, and compelled the authorities to keep the church closed for a considerable time. It was afterwards used as an office for the mayor of the 4th Arrondissement, but was reopened as a church in 1838.

The **Porch* consists of three large and two small arcades, surmounted by a kind of terrace with a balustrade. The façade is pierced with a rich Flamboyant rose window, flanked by two small towers, and terminated by a gable crowned with an Angel of the Last Judgment by *Marochetti*. The walls of the porch are adorned with frescoes on a gold ground, by *Mottez*. In the centre: Christ on the Cross, surrounded by saints among whom is the Maid of Orleans; between the principal and the lateral portals, on the l. the Sermon on the Mount, and on the r. the Mount of Olives; over the lateral portals, Jesus in the Temple, and the Descent of the Holy Ghost. These frescoes are unfortunately in bad preservation.

The church is entered by three portals in the façade, the one in the centre being adorned with statues and gilded statuettes. That of the Virgin on the pier is modern.

The *Interior* consists of nave and double aisles, and is surrounded with chapels. The lowness of the roof gives it a depressed character. The decorations are modern. The walls are covered with frescoes, the finest of which is a Descent from the Cross, in the S. transept, by *Guichard* (1845). The large chapel of Notre Dame, to the r. of the entrance, occupying the whole of this side of the church as far as the transept, is closed by handsome woodwork and contains a Gothic altar with paintings on a gold ground, and modern stained glass.

The marble **Basin* for holy water in the S. transept, designed by Mme de Lamartine and executed by *Jouffroy*, deserves inspection. It consists of three shells, and is surmounted by a finely sculptured group of three angels around a cross.

The first chapel of the choir beyond the Sacristy contains monuments in marble to the chancellor *Etienne d'Aligre* (d. 1635)

and his son (d. 1674). The contiguous chapel contains a figure in marble of an angel praying. The paintings in this part of the church are insufficiently lighted.

The chapel beyond that of the apse contains two statues from a mausoleum of the Rostaing family. The chapel after the next contains a monument to St. Denis, who is said to have been interred at this spot after his martyrdom. The chapel of Notre Dame de la Compassion, adjoining the N. transept, contains an altar-piece in wood in the Flamboyant style, representing the history of Christ and the Virgin. The pillars of the nave were converted into fluted columns in the 17th cent., and the handsome wood-work of the 'banc d'œuvre' dates from the same period.

With a view to give uniformity to this Place opposite the colonnade of the Louvre, the new *Mairie* of the first arrondissement has been erected in the same style as the church of St. Germain l'Auxerrois, on the opposite side of the Place. The tower between the two was built simply to fill up the vacant space, a stop-gap which cost 2 million francs. It contains a 'carillon', or chimes, of 38 bells, which do not at present play.

We now continue to follow the Rue de Rivoli towards the E., and soon cross the **Boulevard de Sébastopol** (p. 65), one of the magnificent streets constructed under Napoleon III. by M. Haussmann, Préfet de la Seine.

In the small public garden which lies at the intersection of these streets rises the ***Tour St. Jacques**, a handsome square Gothic tower, 175 ft. in height, erected in 1508—22, a relic of the church of *St. Jacques de la Boucherie* which was taken down in 1789 and sold as national property. The view from the summit (fee 10 c.) is the finest in Paris, as the tower occupies a very central position; in the immediate vicinity flows the Seine, with its numerous bridges, at the spectator's feet lie the modern buildings of the Rue de Rivoli and Boulevard de Sébastopol, and the Place de l'Hôtel de Ville. The purchase and restoration of the tower have cost the city nearly a million francs. In the hall on the ground-floor is a statue of the philosopher *Pascal*, who on the summit of this tower made his first experiments with regard to the atmospheric pressure.

To the N. of this point the Boulevard de Sébastopol intersects the great Boulevards (p. 59) between the Porte St. Martin and the Porte St. Denis, and its continuation thence to the Strasbourg station is termed *Boulevard de Strasbourg*. A little to the S. of the Tour St. Jacques is situated the **Place du Châtelet**, which is open on the side next the Seine. The *Fontaine de la Victoire*, designed by Bosio, and erected here in 1807, commemorates the victories gained by Napoleon I. It is adorned with four figures representing Fidelity, Vigilance, Justice, and Power, and sur-

mounted by the 'Colonne du Palmier', on the bronze shaft of which are inscribed the names of battles. On the summit is a statue of Victory, with outstretched hands, as if in the act of distributing laurels. The monument originally stood farther from the Seine, but was removed *entire* to its present position on the construction of the Boulevard de Sébastopol. On the r. and l. of the Place du Châtelet are situated the *Théâtre Lyrique*, burned down in 1871, but now in course of being rebuilt, and the *Théâtre du Châtelet* respectively (comp. pp. 46, 48).

The *Pont au Change*, formerly a bridge of moderate width, but now of equal breadth with the Boulevard itself, crosses an arm of the Seine here to the island of the *Cité*, and leads to the street passing between the *Palais de Justice* (p. 179) and the *Tribunal de Commerce*. The street to the l. leads to Notre Dame (p. 175). Farther on are the Pont and the Fontaine St. Michel (p. 184).

In the Rue St. Martin, a little to the N. E. of the Tour St. Jacques, rises the church of **St. Merri**, a good Gothic building, although begun as late as 1520, and not completed till 1612. It possesses a beautiful portal in the Flamboyant style. The large chapel to the r. is a Renaissance structure, containing statues by *Debay*. The interior is adorned with fine modern frescoes by *Lehmann*, *Duval*, *Chassériau* (d. 1856), and *Lepaulle*, and with two pictures by *Vanloo* (d. 1765), one on each side of the entrance to the choir.

Not far from St. Merri, on the other side of the Boulevard de Sébastopol, are the Halles Centrales and the church of St. Eustache (p. 141).

11. Hôtel de Ville.

St. Gervais. Musée Carnavalet.

The **Hôtel de Ville**, or town-hall of Paris, was entirely destroyed by fire on 24th May, 1871. The ruins are not accessible to the public. No edifice in Paris was so interesting, architecturally and historically, none has passed through such varied vicissitudes, and none has been overtaken with such utter ruin as this noble pile. The loss to Paris is irreparable, and the value of the property destroyed, including the library of 100,000 vols. and numerous important public documents, incalculable. The construction of this once magnificent edifice was begun in 1533, but was suspended until the reign of Henri IV., when it was completed by the Italian architect *Domenico da Cortona* in 1628, in the Renaissance style, with columns chiefly of the Corinthian order.

As the original building afforded too little accommodation for the residence and offices of the chief municipal functionary of Paris, who was called '*Prévôt des Marchands*' down to 1789, and afterwards '*Préfet de la Seine*', it was gradually enlarged; and when the additions were completed in 1841, the edifice was four

times the size of the Hôtel de Ville of Henri IV. Notwithstanding its vast size, it was again found necessary in 1857 to make further provision for the offices of the Préfecture by erecting two buildings opposite the principal façade, on the other side of the Place.

The Hôtel de Ville was in the form of a rectangle, 330 ft. long, and 276 ft. wide, with 25 windows on one side and 19 on the other; it stood in an open situation, and contained three courts within its precincts. The niches contained statues of celebrated Parisians of all ages, down to Bailly, mayor of Paris at the outbreak of the first Revolution, and Lafayette, commandant of the National Guard in 1830. Over the principal entrance was placed an equestrian figure of Henri IV. in bronze. Several of these statues have escaped destruction, but not without serious injury.

The first quadrangle was adorned with a bronze statue of Louis XIV., in Roman garb, and wearing a wig, by *Coysevox*, and the walls bore inscriptions recording the achievements of that monarch.

The splendour-loving metropolis had done its utmost to enable the Préfet de la Seine to perform his functions with becoming magnificence. The reception and ball-rooms on the first floor were fitted up in a style so gorgeous as entirely to eclipse the splendour of the imperial palaces, and the ceilings of several of the apartments were painted by the eminent artists *Ingres*, *Delacroix*, *Lehmann*, *Müller*, and others. The kitchens of the *souterrain* were so extensive that a banquet for 1000 persons could be prepared without difficulty, as was the case on 14th July, 1856, when Napoleon III. and the empress were entertained by the Préfet on the occasion of the baptism of the imperial prince.

The municipal staff of 500 officials formerly employed at the Hôtel de Ville is at present established in the Palais du Luxembourg (p. 185). The prefect is the superior officer of the twenty *maires* of Paris, each of whom presides over an *arrondissement*, and of the *sous-préfets* of the districts of St. Denis and Sceaux, which together with the city itself constitute the Department of the Seine.

The Hôtel de Ville has played a conspicuous part in the different revolutions, having been the usual rallying place for the democratic party. On 14th July, 1789, the captors of the Bastille were conducted in triumph into the great hall. Three days later Louis XVI. was brought to the same apartment from Versailles, accompanied by a dense mob, who were somewhat pacified when the king presented himself at the window with a tricoloured cockade given him by Bailly, the maire. On 27th July 1794 (9th Thermidor), when the *Commune*, the tool employed by Robespierre against the Convention, was holding one of its meetings here, Barras with five battalions forced his entrance in

the name of the Convention, and Robespierre, to escape arrest, attempted to shoot himself, but only succeeded in shattering his jaw. Here was also celebrated the union of the July Monarchy with the bourgeoisie, when Louis Philippe presented himself at one of the windows, in August, 1830, and in view of the populace embraced General Lafayette. From the steps of the Hôtel de Ville, on 24th Feb., 1848, Louis Blanc proclaimed the institution of the republic.

From 4th Sept., 1870, to 28th Feb., 1871, the Hôtel de Ville was the seat of the 'gouvernement de la défense nationale', and from 19th March to 22nd May, 1871, that of the Communist usurpers and their pretended 'comité du salut public'. In accordance with a secret resolution passed by the ringleaders of these miscreants on 20th May (comp. p.116), heaps of combustibles soaked with petroleum, and barrels of gunpowder were placed in various parts of the building. At the same time the insurgents had strongly barricaded every approach to the building, which from the first had been the great centre of their operations, and where they had accumulated every possible means of defence. On the morning of 24th May a fearful struggle began in the Place de l'Hôtel de Ville, and was protracted without intermission until the following morning. As the insurgents were gradually driven back, they gave vent to their rage and despair by setting on fire many of the surrounding buildings and murdering the inhabitants, while two of their number, specially charged with the task by the commandant Pindy, ignited the combustibles in the Hôtel de Ville, although about 600 of their party were still within its precincts. The troops, now masters of the whole neighbourhood, directed an incessant fire against the devoted building and its unhappy occupants, all of whom perished. No quarter was given to those who attempted to escape from the blazing pile, while those who remained within its walls met with a still more appalling fate. The wild and distorted aspect which the ruins presented immediately after these events was due to the fearful explosion of gunpowder which took place during the fire. Almost all traces of the disaster have since been removed, the site is enclosed by a hoarding, and the edifice is to be rebuilt in its original form.

Napoleon III. greatly improved the appearance of the edifice by the removal of the squalid lanes and alleys by which it was formerly surrounded, and which have been so graphically depicted by Eugène Sue. Another work of the late régime is the extensive *Caserne Napoléon*, erected in 1854, capable of accommodating 2500 men, situated at the back of the Hôtel de Ville and connected with it by means of subterranean passages. Adjacent to it, on the quay, is the *Caserne Lobau*, a large cavalry and artillery barrack, erected by Napoleon III. in 1857. These precautionary

measures were intended to prevent the recurrence of the rebellious scenes so frequently enacted at the Hôtel de Ville, but, owing to the exceptional and anomalous condition of political affairs in May 1871, they did not avail to check the frenzied career of the Communist insurgents.

The *Place de l'Hôtel de Ville*, formerly named *Place de Grève* ('bank of the river'), has also witnessed many a tragedy. During a long series of years the stake and the scaffold exercised their dismal sway here. In 1572, after the massacre of St. Bartholomew, Catharine de Médicis doomed the Huguenot chiefs Briquemont and Cavagnes to perish ignominiously by the gallows in this Place; and in 1574 she ordered the Comte Montgomery, captain of the Scottish guard, to be tortured and executed here for having accidentally caused the death of her husband Henri II. at a tournament. From that period down to 1789, the Place de Grève witnessed the execution of the numerous victims of a despotic government, as well as criminals; and in the July of that year, after the capture of the Bastille by the populace, Foulon, general controller of finance, and his son-in-law Bertier, the first victims of the Revolution, were hanged on lamp-posts here.

The *Guillotine*, an instrument for the decapitation of criminals recommended by the physician Guillotin to the Convention, was first used in the Place de Grève, whence it was soon removed to the Place de la Concorde (p. 120). From 1795 down to the July Revolution the Place again became the usual place of execution, but during that period these revolting scenes were comparatively rare.

At the back of the Hôtel de Ville rises the church of **St. Gervais et St. Protais**, which dates chiefly from the 15th and 16th cent., and presents a combination of the Flamboyant and Renaissance styles. The heavy portal added by *Debrosse* in 1616, and formerly considered a fine work, is in the Doric, Ionic, and Corinthian orders, placed one above the other. The interior, which is remarkable for its height and the pendentives of its vaulting, contains several valuable paintings. In the chapel of St. Denis, the third on the l., is a *Passion*, painted on wood, in nine sections, a work of the German school of the 15th century. In the second chapel on the l. is a bas-relief in stone, of the 13th cent., representing Christ receiving the soul of the Virgin. To the r. of the apse is the *Mausolée* of Michael le Tellier. The candelabra and a bronze crucifix on the high altar are good works of the 18th cent.; the stalls are of the 16th. The second chapel on the r. and that of Notre Dame contain stained glass by *Jean Cousin* (1500—1589), restored. On the r. a Crucifixion, by *Préault*.

At the beginning of the Rue St. Antoine, on the r., is the church of **St. Paul et St. Louis**, erected 1627—1641, with a handsome

portal in the Renaissance style, and covered with a dome. Interior richly decorated. The building to the r. is the *Lycée Charlemagne*.

Opposite this building begins the Rue Sévigné, formerly Rue Culture St. Catherine, which marks the termination of the Rue de Rivoli, and the beginning of the Rue St. Antoine. At No. 23 Rue Sévigné is the —

Musée Municipal, or *Musée Carnavalet*, so named after the former proprietor of the house. This building, which was erected in the latter half of the 16th century, and was purchased and thoroughly restored by the city in 1869, was for twenty years the residence of Mme de Sévigné. The museum consists of the: (1) *Musée Lapidaire*, containing the architectural fragments and sculptures excavated in various parts of Paris by the municipal engineers; (2) *Musée de Décoration et Ameublement*, comprising most of the objects of value found during the demolition of old Parisian buildings, such as doors, windows, panels, and insignia of guilds and corporations; (3) *Musée Technologique*, consisting of 10,000 specimens of tools and utensils used by the different classes of Parisian society during the middle ages and the Renaissance period.

12. St. Eustache.

Halles Centrales. Fontaine des Innocents.

The church of ***St. Eustache**, situated at the S. end of the Rue Montmartre, opposite the Halles Centrales (p. 109), and not far from the Louvre, is one of the most important, though not the most interesting buildings in Paris. It presents a strange mixture of degenerate Gothic and Renaissance architecture. Its erection occupied upwards of a century, 1532—1637, while the W. portal with its Doric and Ionic columns was begun in 1752, and has only recently been completed. The choir was seriously damaged during the bombardment in 1871, but has since been restored. The usual entrance is a small side door near the Rue Montmartre. The church consists of a nave and double aisles, and is 348 ft. in length, 144 ft. in width, and 108 ft. in height. The proportions of the interior are graceful and lofty, and produce a good general effect.

The chapels, which bear the arms of their founders over the arches, are richly decorated, and contain some fine ***Frescoes**.

Right Side, beginning from the great portal. In the third bay is the Chapel of St. Cecilia, with ancient frescoes restored by *Basset*. Next are the chapels of St. Joseph and du Purgatoire, with frescoes by *Gourlier* and *Magimel*. The last of these contains a group representing the Flagellation and a fine statue in white marble.

The S. transept, which is now undergoing repair, contains bas-reliefs by *Devers*, six statues of Apostles by *Debay*, and large frescoes by *Signol* representing the Evangelists and the theological virtues.

Farther on are three chapels adorned by *La Rivière*, *Vaugelet*, and *Lazerges*. The next contains ancient frescoes revived by *Cornu*. Those of the following chapel are by *Pils*, and those in the bay where the above-mentioned side door is situated, by *Damery* and *Biennourry*.

The paintings in the ancient chapel which contains the entrance to the Salle des Catéchismes are by *Signol*.

The large *Chapelle de la Vierge* which follows was added at the beginning of the present century. The altar is surmounted by a fine statue of the Virgin by *Pigalle* (d. 1785). The frescoes are by *Couture*. The vault of this chapel still bears traces of the damage it sustained in 1871, and the stained glass is undergoing restoration.

The next chapel, with frescoes by *Bézard*, contains the monument of *Colbert* (d. 1683), the able minister of finance of Louis XIV., consisting of a sarcophagus of black marble, with a figure in white marble of Colbert in a kneeling posture, by *Coysevox* (d. 1720); at one end is a statue of Abundance by *Coysevox*, at the other a statue of Religion by *Tubi* (d. 1700).

Continuing to make the circuit of the choir we observe five other chapels between the last mentioned and the transept, containing frescoes by *Delorme*, *Basset* (ancient frescoes restored), *Serrus*, **Pichon*, and **Felix Barrias*, the last of which represent scenes from the life of St. Louis.

The short N. transept is also richly adorned with bas-reliefs, statues of Apostles, and large frescoes by the same masters as those in the S. transept. Above a basin for holy water is a fine group of Pope Alexander I., by whom the use of holy water was introduced. The handsome portal on the N. side, constructed in the 16th cent. in a style appropriate to the church, opening on a small street which leads to the Rue Montmartre.

Returning to the interior, we next pass the chapel of St. Eustache, containing the relics of the saint, who was a Roman general under the name of Placidus in the reign of the Emp. Titus, and adorned with frescoes from his history by *Le Hénaff*. The frescoes of the 16th cent. in the next chapel were restored by *Basset*; those in the three next are by *Riesener*, *Marquis*, and *Glaize*.

The high altar in white marble, the modern pulpit in carved wood by *Moisy* and *Pianet*, the woodwork of the 'banc d'œuvre', and the *Organ* are also worthy of note. This instrument, which has twice been destroyed, and has lately been reconstructed by *Cavalié*, is one of the best in Paris. St. Eustache is one of the most frequented churches in the city, especially on festivals, on account of the excellence of the music.

Opposite the church rise the **Halles Centrales* (p. 37), a vast structure, chiefly of iron, and covered with zinc, erected by the architect *Baltard* (d. 1874). The Halles consist of twelve pavilions (ten completed), between which run covered streets, 48 ft. wide, and 48 ft. in height, and are intersected by a boulevard 105 ft.

in width, extending from the Pointe St. Eustache to wards the Rue de Rivoli. The six pavilions on the E. side of the boulevard occupy a space of 182 by 136 yds., and the whole market when complete will cover an area of 19 acres. The expense of purchasing the site and erecting the Halles has amounted to 60 million francs. Each pavilion contains 250 stalls, the area of each of which is about 40 sq. ft. Besides these there are no fewer than 1200 cellars under the Halles for the storage of goods, each 12 ft. in height, and lighted with gas. They are reached by stairs descending from the corner pavilions. A subterranean railway to connect these vast magazines with the Chemin de Fer de Ceinture is projected.

The Halles occupy the ancient *Marché des Innocents*, a market used as early as the 10th century. The **Fontaine des Innocents**, which once rose in the centre of the market-place, a charming work by *Jean Goujon*, the celebrated sculptor of the Caryatides in the Louvre (p. 90), has been removed to the opposite end from St. Eustache, and now stands in the centre of a square skirted by the Rue St. Denis.

The fountain, which is square in form, rises in six gradations, forming as many basins, and is pierced with four arcades with naiads on each side and Corinthian pilasters. Above is a rich entablature, an attic with bas-reliefs, and triangular pediments, and the whole is crowned with a dome covered with plates of copper in the form of scales. In the interior rises a cup from which the water descends copiously into the basins.

In order to complete the Halles Centrales the mass of houses which separate it on the W. side from the **Halle au Blé**, or corn-hall, is to be swept away. This building, which is covered with a cupola, situated in the Rue de Viarmes, was erected in 1662, burned down in 1802, and rebuilt in 1811. A little to the S. of this building rises a fluted Doric column, 100 ft. in height and 10 ft. in diameter, erected in 1572 by order of Catherine de Medicis for the purpose, it is said, of making astronomical observations. — It is proposed to improve this part of the city by the removal of some of the narrow old streets.

13. Bibliothèque Nationale.

Place Louvois. Fontaine Molière.

The library is open daily, 10—4 o'clock, no day being excepted in the case of the public hall, or old reading-room, but the other rooms are closed on Sundays, holidays, and for a fortnight at Easter. Ordinary visitors are admitted to the collection of coins and medals only (p. 145), all the other rooms being reserved for persons desirous of studying or consulting books. The old library building is undergoing a gradual restoration and extension. The handsome

modern façade, separated by a railing and a court from the Rue Vivienne, and the façade towards the Rue Neuve des Petits Champs belong to the new works. A magnificent reading-room, entered from the Rue Richelieu, has also been lately completed.

The entrance is by No. 58 Rue Richelieu, adjoining the small *Place Louvois*, or *Richelieu*, in which the Grand-Opéra formerly stood. After the assassination of the *Duc de Berry* by *Louvel*, which occurred here on 13th Feb., 1820, as the audience was quitting the opera, the building was demolished, and it was resolved to construct a '*chapelle expiatoire*' on the site. This project was abandoned after the revolution of 1830, and a **Fountain* designed by *Visconti*, with statues representing the Seine, the Loire, the Garonne, and the Saône, by *Kragmann*, was then erected on the spot. In 1859 the Place was planted with trees and converted into a square.

The entrance to the old *Salle de Lecture*, which is open to the public for purposes of study, is temporarily by No. 3 Rue Colbert, the street to the l. of the principal gate, while that of the new *Salle de Travail* is a little below that gate, near the fire-engine station. This last is only open to persons provided with tickets procured from the Conservateur de la Bibliothèque, Rue Neuve des Petits Champs, No. 8. Sticks and umbrellas must be left at the entrance, but no charge is made for their custody. Visitors are not permitted to quit the building with books, papers, or portfolios in their hands without a '*laissez-passer*' from one of the librarians.

The great public **Library** of Paris, once the *Bibliothèque du Roi* or *Royale*, then in 1792 and 1848 the *Nationale*, under Napoleon I. and Napoleon III. the *Impériale*, and since 1870 again the *Bibliothèque Nationale*, is probably the most extensive in the world. The building in which it is preserved consists of a vast block bounded by four streets, the Rue Colbert, the Rue Neuve des Petits Champs, the Rue Vivienne, and the Rue Richelieu.

A considerable part of this old and gloomy building was once the palace of Cardinal *Mazarin* (d. 1661), the all-powerful minister of Louis XIII. and Louis XIV.

The number of books (3,000,000) and MSS. (150,000) is so enormous, that the book-cases containing them would, if placed in a continuous line, extend to a distance of 16 M. Most of the books are copies of the rarest and choicest editions, and are carefully bound. The *Geographical Collection* contains about 300,000 maps, plans, etc.; the topography of Paris alone occupies 56 large folios. The *Collection of Engravings*, to the r. on the ground-floor, consists of 8000 vols. and upwards of 1,300,000 plates. The present edifice having been found totally inadequate for so vast a collection, is now undergoing extensive alterations.

According to the arrangement established on 23rd Aug., 1858,

the library contains four different departments: 1. Département des Livres Imprimés, Cartes et Collections Géographiques; 2. Département des Manuscrits; 3. Département des Estampes; 4. Département des Médailles et Antiques. Since 1853 upwards of 50,000 fr. have been expended annually on the preparation of a printed catalogue, of which eleven volumes only are completed, nine of them containing a list of works on the history of France, and two containing medical works.

Foreign scholars receive every attention from the librarians, and will be promptly supplied with the books they want.

On entering the reading-rooms the visitor receives two slips of paper ('bulletins'). On one of these he writes the name of the book he desires to consult, and also his own name and address, and gives it to one of the employés at the office in the centre of the hall. He then waits till the employé returns and calls out the name of the book. In the new reading-room, however, where the seats are numbered, the visitor, after having presented his bulletin, will have the book brought to him, and there will be no necessity for calling out the names. The second bulletin, on which the visitor's name and address must also be written, is used as a check. The employés write upon it the names of the books lent, and stamp it when the books are returned, and the bulletin is then given up to the official at the egress. For farther details and the regulations for other departments, see bills affixed to the doors of the different saloons.

The **Cabinet des Médailles et Antiques** is open to the public on Tuesdays from 10. 30 to 3. 30 o'clock. The entrance is in the Rue Richelieu, the door beyond the fire-engine station when approached from the Boulevards, and the first when approached from the Palais Royal (visitors ring). It contains a valuable collection of *Coins*, *Medals* (200,000), and *Antiques*, comprising cut gems, interesting Greek, Roman, and Egyptian curiosities, Babylonian cylindrical blocks of marble inscribed with cuneiform characters, probably used as amulets, jewels, enamels, crystal, vases, and richly decorated weapons. The old saloon specially destined for the collection is undergoing restoration, and the present arrangements are temporary. The old 'catalogue des pierres gravées, etc.' (not including the medals) by *Chabouillet* (12,634 pages, price 3½ fr.) does not correspond with the present numbers. An abridgement in accordance with the present arrangement (price 2 fr.) has been made, but is out of print.

In the entrance-hall and staircase are Roman inscriptions.

To the l. is the principal saloon, near the centre of which is a glass cabinet containing the *Apotheosis of Augustus*, the gem of the collection and the largest cameo in the world, consisting of a sardonyx nearly 1 ft. in diameter; among the fifteen different figures are Augustus, Æneas, Julius Cæsar, Drusus, Tiberius,

Livia, Agrippina, Germanicus, and Caligula. This cameo was formerly preserved in the treasury of the Sainte Chapelle (p. 181), and was erroneously believed to represent a triumphal procession of Joseph in Egypt.

The same glass case also contains, to the right of the cameo, a tray and cruet named the *Trésor de Gourdon*, from the village of that name in the Département de la Côte d'Or where they were found; the *Cup of Chosroes I.*, composed of medallions in rock crystal and glass of two colours, framed in solid gold, the one in the centre representing Chosroes I. (d. 232) on his throne; this valuable work of Oriental art was formerly preserved in the treasury of St. Denis, and was at one time known as the 'Cup of Solomon'. Near the latter is the agate *Cap of the Ptolemies*, also from the treasury of St. Denis, with groups representing the mysteries of Ceres and Bacchus. To the left of the great cameo is an antique *Boat* in sardonyx, mounted in gold in the middle ages; the *Patère de Rennes*, a sacrificial cup, found in 1744 near Rennes in Bretagne, representing the drinking contest of Bacchus and Hercules, and adorned on the margin with sixteen golden medallions of emperors and empresses; a bust of *Constantine I.* (d. 337) in gold and agate. Among the adjacent antiques in gold is a diadem found in a tomb at Athens.

The glass cabinet adjoining the one in the centre contains mediæval and Renaissance works, among which is a large ivory vase with silver gilt mounting, adorned with precious stones, and with a cavalry battle represented on its side. To the r. is a silver casket of the 16th cent.; a sword of the knights of Malta; an oval medallion representing a young girl by *Mino da Fiesole*; on the opposite side the bust of a child, a Florentine work of the 15th cent.; a bas-relief in marble representing Christ surrounded by children.

A glass cabinet at the end of the room, in the l. corner, contains relics from the tomb of Childeric (d. 481), king of the Franks, in the church of St. Brice at Tournai in Belgium, discovered in 1655. The adjoining cabinet contains a number of small silver images and about seventy other relics, found near Berthouville, in the Département de l' Eure, dating from the early Roman empire, and believed to have belonged to the treasury of the temple of Mercury at Canetum.

Behind the central cabinet is placed a silver disc, 28 inches in diameter, known as the '*Bouclier de Scipion*', with reliefs representing the restoration of Briseïs to Achilles by the messengers of Agamemnon. This relic was found in the Rhone near Avignon in 1658. Before quitting the room we observe on the r. the '*Monument Babylonien*', an oval meteoric stone engraved with cuneiform and other characters, found near Bagdad; and near it the *Chair of Dagobert*, which was formerly in the Musée des Souverains.

Opposite the principal saloon is the *Salle du Duc de Luynes*, containing objects presented to the library by that nobleman, who was a zealous antiquarian, comprising a number of interesting ancient coins. On entering, we observe at the end of the room a torso of Venus Anadyomene in Parian marble.

In the *Rue Richelieu*, which extends between the Boulevard des Italiens and the Rue de Rivoli, a distance of nearly $\frac{3}{4}$ M., at the corner of a street about halfway between the Library and the Place du Théâtre Français, is situated the **Fontaine Molière**, erected in 1844 to the memory of the celebrated dramatist, who died in 1673 in the house opposite (No. 34). The monument, 50 ft. in height, in the Renaissance style, was designed by *Visconti*. Molière is represented seated in a niche; on one side stands the Muse of the more serious description of comedy, on the other the Muse of lighter comedy, bearing scrolls on which the names of Molière's works are inscribed. The statue is by *Seurre*, the other sculptures by *Pradier*. Inscription: *A Molière né à Paris 15 Janvier 1622 et mort à Paris 17 Février 1673. Souscription Nationale.*

14. Conservatoire des Arts et Métiers.

This institution is situated in the Rue St. Martin, No. 292, near the Porte St. Martin, and facing the new Square des Arts et Métiers. Admission 10—4 o'clock; on Sundays and Thursdays, gratis; on Mondays, Tuesdays, Fridays, and Saturdays, 1 fr.

The ***Conservatoire des Arts et Métiers**, the Polytechnic of Paris, contains probably the most extensive industrial and scientific collections in Europe. The edifice once belonged to the Benedictine Abbey of *St. Martin des Champs*, secularised in 1789. The portal erected in 1848—50 bears an inscription recording that the abbey was founded in 1060, that the foundation of the Conservatoire was decreed by the Convention in 1794, and that it was transferred to this edifice in 1798.

The public lectures given here embrace geometry, mechanics, chemistry, agriculture, the arts of spinning, weaving, dyeing, and printing, natural history, and political economy.

The principal entrance is in the court, in the centre. Sticks and umbrellas must be left at the 'vestiaire' (10 c.).

The collections are divided into 24 sections, the various objects being arranged as appropriately as possible. The copious and instructive catalogue costs $1\frac{1}{2}$ fr.; but the visitor may dispense with it, as the objects are all labelled.

GROUND FLOOR. The *Vestibule* and the 'Salle-Echo' which adjoins it contain ploughs, a rolling machine for metal sheathing, and a model of the screw-steamer 'Danube'. French and foreign

weights and measures, most of them certified as correct, and the galleries devoted to land-surveying and watch-manufacture.

On the right are the galleries of metallurgy and mining. Then a room containing samples of grain and vegetables, and models of all kinds of fruit and vegetables. A wing extending towards the garden, termed the *Aile du Sud*, contains other imitations of fruits and a valuable collection of agricultural machinery and implements. Adjoining the entrance to this wing, in what was formerly the *Chapel* of the abbey, is a gallery containing machines of various kinds, which are set in motion by steam on Sundays and Thursdays.

Leaving the machinery department by the same door, we observe a small stair leading to the first floor, but it is preferable to retrace our steps through the saloons of the ground-floor and to ascend by the great stair in the central pavilion.

FIRST FLOOR: *Opposite* is the railway department.

On the left. The central part of the building being divided lengthwise into two parts by a partition, we shall first visit the left side, where models of steam-engines and hydraulic machines are exhibited.

A wing looking towards the court contains models of carding, spinning, and weaving machines, and samples of cotton, silk, etc.

Returning to the great gallery, we observe models of windmills, riding schools, brick and tile yards, and ovens.

We next pass to the r. into the *Aile du Nord*, which comprises galleries of crystal, lighting and heating apparatus, and models of workshops and furnaces; galleries of acoustics and optics; the printing saloon; and the glass and pottery department, where the 'Coupe du Travail' of Sèvres porcelain, representing in bas-relief the practice of the various arts and sciences, is worthy of notice.

Having made the circuit of this wing we next enter the second gallery of the central part of the building, which is less important than the other, and is termed the *Salle de la Géométrie*, chiefly containing models of various kinds.

On the right. The gallery following the *Salle de la Géométrie* is the *Salle de la Mécanique*, containing fire-escapes, indicators, dynamometers, a model of the apparatus used in the erection of the obelisk of Luxor, models of capstans, cranes, vehicles, etc.

In the *Aile du Sud*, to the l. of the last gallery, is the *Salle de Physique*, where an extensive collection of physical instruments, electrical machines, telegraphic apparatus, ship's compasses, etc. is exhibited.

There now remains the second gallery of the central building extending as far as the staircase, which contains numerous models of machines used in the manufacture of sugar, gas, and oil, and in distilleries, tools driven by machinery, a beautiful specimen of carving, and models of steam-engines.

The **Refectory* of the ancient abbey, a beautiful Gothic hall, 47 yds. in length, and $7\frac{1}{2}$ yds. in width, erected about the middle of the 13th cent. by Montereau, the architect of the Sainte Chapelle (p. 181), has recently been judiciously fitted up as a *Library* (20,000 vols.). The vaulted ceiling with its handsome moulding is supported by seven slender columns, and the whole saloon is tastefully painted and gilded. The library is open to students only, from 10 to 3 o'clock daily, except on Mondays, when it may be inspected by the public; a glimpse of it may, however, be obtained on other days.

Opposite the Conservatoire, between the Rue St. Martin and the Boulevard de Sébastopol, is situated the pleasant *Square des Arts et Métiers*, in which rises the new *Théâtre de la Gaîté*. In the centre of the square rises a lofty column surmounted by a *Victory* in bronze, by Crank, with a pedestal bearing the names of the Crimean victories.

The neighbouring church of *St. Nicolas des Champs* presents no feature of interest except its Gothic portal. *St. Merri*, at the S. end of the street, see p. 137.

15. Churches to the North of the Old Boulevards.

Chapelle Expiatoire. St. Augustin. La Trinité. Notre Dame de Lorette. St. Vincent de Paul. Gares du Nord et de l'Est. St. Laurent.

The most interesting churches on the N. side of Paris are most conveniently visited in the order above indicated, starting from the Madeleine, or else in the reverse direction in case the traveller should happen to be in the neighbourhood of the Boulevard de Strasbourg. In either case the route will be found without difficulty.

To the l. of the Madeleine stretches the Boulevard de Malesherbes, which leads direct to the church of St. Augustin (see below) and to the Parc de Monceaux (p. 133). Ascending the Rue d'Anjou, the third street on the r. side of this boulevard, as far as the Boulevard Haussmann, we arrive at a Square in which rises the —

Chapelle Expiatoire, erected by Louis XVIII. in 1820—1826 to the memory of Louis XVI. and Marie Antoinette. It is open at 9 o'clock, the hour of daily mass, and may be seen at other times on application to the custodian (50 c.). The principal entrance is an imitation of that of an ancient tomb. The building, which is cruciform and covered with a dome, contains two groups in marble. That to the l., by Cortot, represents the Queen supported by Religion, a figure which bears the features of Madame Elizabeth, the queen's sister, who was guillotined on 12th May, 1794. Inscribed on the monument is the last letter addressed by the queen to her sister-in-law. The group to the r., by Bosio, represents Louis XVI.

and an angel who addresses him with the words, '*Fils de St. Louis, montez au ciel!*' Below is inscribed the last will of the king. Above the portal, in the interior, is a bas-relief by Lemaire, representing the removal of the remains of the king and queen from the cemetery of the Madeleine, on the site of which the chapel now stands, to the church of St. Denis. Stairs on each side of the altar descend to a crypt where the anniversaries of the deaths of these illustrious victims of the Revolution are commemorated on 21st January and 16th October.

On the N. side of the chapel is the Boulevard Haussmann, by which, turning to the l., we soon regain the Boulevard Malesherbes. The latter soon leads towards the N. to the church of —

St. Augustin, an edifice in a modernised Romanesque style, by *Baltard* (d. 1874). The church is in the form of an irregular triangle, towards the base of which rises a dome 80 ft. in diameter and 160 ft. in height, crowned with an elegant lantern, and flanked with four dome-covered turrets. The portal consists of three arches surmounted by a frieze representing the Twelve Apostles, and a triangular pediment. Iron has been used in the construction of the church in such a way as to obviate the necessity for pillars or columns, which too often obstruct the view. In the interior are paintings by *Signol*, *Brissot*, and others, those in the dome and the chapel of Notre Dame being the finest. The high altar, standing beneath a sumptuous canopy, is situated above an extensive crypt. Behind it are several large chapels, simply but tastefully decorated. The lofty cast iron columns built into the walls for the support of the vaulting are adorned with statues between the windows.

Adjoining St. Augustin, to the S. E., is the *Caserne de la Pépinière*, immediately beyond which we turn to the l. into the street of that name. The prolongation of that street is formed by the Rue St. Lazare, at the beginning of which is the Place du Havre with the Gare St. Lazare, or station for the railway on the right bank (p. 235). Farther on, to the l., facing the Rue de la Chaussée d'Antin, so that it is visible from the Boulevards, is the church of —

***La Trinité**, another modern edifice in the latest Renaissance style, completed by *Ballu* in 1866, 99 yds. in length, and 33 yds. in width. In front of it lies a small square embellished with a fountain. The façade consists of a spacious porch, approached by two carriage drives of gradual ascent, above which rises an elegant storey with a rose of open work, surmounted by a handsome clock-tower 200 ft. in height. This is one of the most pleasing modern churches in Paris. Beneath the choir is a spacious crypt. Near the entrance to the church are elegant 'bénitiers' for holy water surmounted with statues of Innocence and Purity. The aisles of the church are narrow, resembling cloisters, and are separated from the nave by handsome columns of stone from the Jura Mts., alter-

nating with pillars. The gallery which they form projects into the choir, where the high altar is approached by eleven steps. Above the altar is a canopy resembling an open niche. The apse is occupied by a large chapel, richly decorated, with paintings by *Lévy* and *Delaunay*. The nave is adorned with paintings by *Jobé*, *Duval*, and *Barrias*.

The Rue St. Lazare, a little farther to the E., passes at the back of the church of —

***Notre Dame de Lorette**, situated at the end of the Rue Lafayette, which leads to the Boulevard des Italiens. It was erected in 1823—37 in the style of an early Christian Basilica, 74 yds. in length, and 35 yds. in width. The exterior is plain and unattractive. The Corinthian portico, however, is adorned with a group in the tympanum of the Child Jesus adored by angels by *Nanteuil* (d. 1865), and statues of the three theological virtues by *Foyatier*, *Laitié*, and *Lemaire*.

The interior, with its gaudy decorations, resembles a ball or concert-room rather than a church. The aisles are separated from the nave by thirty-two staring columns of yellow stucco, and the ceiling is divided into huge coffers lavishly gilded and painted. Some of the frescoes which cover the walls are by eminent artists. At the ends of the aisles are the Baptistry, and the chapels of the Eucharist, marriages, and burials, with frescoes by *Blondel* and *Périn*. Those in the nave, by various artists, represent scenes from the history of the Virgin; and the series is completed by three paintings in the choir and apse: on the r. the Presentation in the Temple, by *Heim*; on the l. Jesus teaching in the Temple, by *Drolling*; in the centre the Coronation of the Virgin by *Picot*. The two angels in an attitude of adoration, over the high altar, are by *Nanteuil*.

The service here is conducted with great pomp, and the singing and music are good.

This quarter of the city is inhabited by numerous artists, actors, and actresses, and by grisettes, who are termed 'Lorettes' from the neighbouring church.

Returning to the Rue St. Lazare, we proceed in the same direction as before by the Rues Lamartine and Montholon as far as the broad Rue Lafayette, where it passes the Square Montholon, and turning slightly to the l. ascend to the Place Lafayette. In this square near the Gare du Nord, and opposite the Rue d'Hauteville, which leads to the Boulevard Bonne Nouvelle, rises the church of —

***St. Vincent de Paul**, erected in 1824—44, by Lepère and Hittorf, also in the Basilica style, but a more successful example than Notre Dame de Lorette. Length 89 yds., width 39 yds.

The church is approached by two handsome carriage-drives, and by a broad flight of steps, 38 ft. in width. Above this spacious

amphitheatre rises a projecting peristyle, consisting of twelve fluted Ionic columns, and bearing a pediment with a relief by *Lemaire*, representing St. Vincent de Paul with a cross in his hand, between Faith and Charity. The two somewhat feeble towers, 138 ft. in height, which flank the façade are connected by means of a balustrade adorned with statues of the Four Evangelists. The door under the peristyle is embellished with sculptures by *Farochon*, representing Christ and the Twelve Apostles.

The church consists of a nave flanked with double aisles, part of which is occupied by chapels, and the rest by a gallery surmounted by 'tribunes'. The roof is supported by 82 Ionic columns of imitation porphyry, 46 of them being in the lower part of the nave, 22 above it, adjoining the tribunes, and 14 round the choir. The open roof is painted, the white ground being relieved with blue and gold. The whole church is lighted from above. The windows of the aisles are filled with well-executed stained glass by *Maréchal* and *Grignon*. The handsome railings and the ceiling in carved wood are also worthy of notice.

The wall between the lower and upper columns of the nave is adorned with a frieze painted by *Hippolyte Flandrin* (d. 1864), representing a procession of saints, apostles, prophets, martyrs, and popes. In the dome of the choir is another fresco on a gold ground, by *Picot*, representing St. Vincent de Paul kneeling before Christ on His throne, and presenting children to Him. The high altar is adorned with a handsome Crucifixion in bronze, by *Rude* (d. 1855). The choir is lined with lofty wainscoting, adorned with figures in relief of the patron saints of the princes of the Orleans family, against which are placed the carved stalls. The chapel of the Virgin at the back of the choir contains a fine group of the Virgin, holding above her head the Infant Jesus, who blesses the world, a work by *Carrier-Belleuse*, for which the chief 'médaille d'honneur' was awarded at the Exposition of 1867.

A little beyond the church of St. Vincent de Paul the Rue Lafayette crosses the Boulevard de Magenta. To the N. of their intersection runs the short Avenue Denain to the extensive façade of the —

Gare du Nord, which most travellers have an opportunity of seeing on their arrival. This handsome railway-station, constructed in 1863—64 by Hittorf, covers an area of more than seven acres. The principal part of the façade, with its large window, is surmounted by a pediment crowned with a statue of Paris in the centre and those of eight important cities connected with Paris by the Ligne du Nord. Behind this façade is the great hall, 77 yds. in width, adjoining which are nine different platforms. On the *right*, the side of arrival, in front, are post and telegraph offices. On the *left*, the side of departure, are the spacious waiting-rooms. Hotels, restaurants, etc., see p. 2.

In a line with the façade of the station, towards the E., a short portion of the Rue de Dunkerque leads to the Rue du Faubourg St. Denis, the first cross street, in which, a little to the N., is situated the *Maison Municipale de Santé* (p. 41). To the W. of the station, the same Rue de Dunkerque soon intersects the Rue de St. Vincent de Paul, at the N. end of which rises the *Hôpital Lariboisière*, erected by a lady of that name in 1846—53. The public are admitted on Sundays and Thursdays. The chapel contains the tomb of the foundress, by *Marochetti*.

Those who have leisure may now proceed to visit the church of St. Bernard in the La Chapelle suburb. The Rue Guy Patin, on the W. side of the hospital, leads to the N. to the Boulevard de la Chapelle. Crossing this, and following the Rue de la Charbonnière to the r., we soon observe on the l. the church of —

***St. Bernard**, a handsome edifice by Magne, erected in 1858—61, in the Gothic style of the 14th century. The porch with its three archways is surmounted by an open pediment with a balustrade connecting it with the gables of the lateral portals. The great gable is pierced with a large window, flanked by two octagonal turrets, and surmounted by a spire of iron and wood 196 ft. in height. The frescoes, four oil-paintings, pulpit, ‘chemin de croix’, and stained glass in the interior may be inspected.

Leaving the Gare du Nord by the Avenue Denain, descending the Boulevard de Magenta, and turning to the l. into the Rue de Strasbourg, we soon reach the —

Gare de l’Est, the handsomest railway-station in Paris, forming the N. termination of the Boulevard de Strasbourg. It was designed by the architect Duquesnay (d. 1849). The façade is surmounted by a sitting statue of the city of Strasbourg. The pavilions projecting on each side are connected by a colonnade, on the balustrade of which is a clock-dial with half recumbent statues of the Seine and the Rhine. Hotels, etc., see p. 2.

In the Boulevard de Strasbourg, a short way from the station, on the l., rises the church of —

St. Laurent, an edifice which dates from 593, but was restored in the 15th, 16th, and 17th centuries, and finally remodelled in 1865—66, when two bays were added to the nave and a handsome Gothic façade surmounted by a spire was constructed towards the boulevard. Among the paintings may be mentioned a Martyrdom of St. Laurent by *Greuze*, in the S. transept, and on the opposite side a St. Laurent among the poor by *Trezel*. The chapel of Notre Dame des Malades in the apse contains numerous votive offerings.

In the Rue du Faubourg St. Denis at its intersection with the Boulevard de Magenta, not far from St. Laurent, is the *Prison of St. Lazare*, for women.

From this point we may now return to the centre of the city,

either by the Boulevard de Strasbourg, leading to the Boulevard St. Denis, or by the Boulevard de Magenta, leading to the Château d'Eau (p. 63).

16. Cemetery of Père Lachaise.

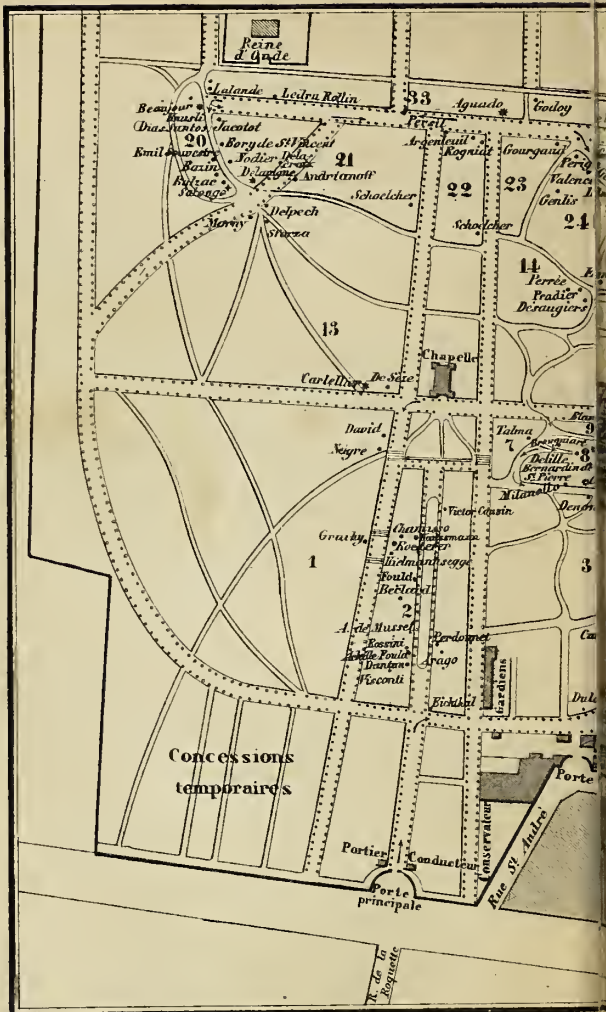
There are fifteen cemeteries in Paris and the suburbs enclosed by the fortifications, but of these there are three only which will interest the traveller: that of *Père Lachaise* on the E. side of the city, that of *Montmartre* to the N., and that of *Mont Parnasse* (p. 228) to the S. These three cemeteries in particular are densely crowded on All Souls' Day, 2nd November.

Burials are of three kinds. The poor who are buried gratuitously, forming two-thirds of the community, are committed to the *Fosses Communes*, or large pits containing 40—50 coffins. Then there are the *Fosses Temporaires* and the *Sépultures à Perpétuité*. The cemeteries of Père Lachaise and Montparnasse are now available for burials of the last class only. The *concession temporaire*, or permission to preserve a grave undisturbed for 5 years only, must be purchased of the municipality for the sum of 50 fr. A *concession à perpétuité*, or private burial place, may be secured for 500 fr., or half that sum for a child under 7 years of age. These spaces are very limited, being about 20 sq. ft. only. The charge for a larger space is augmented in an increasing ratio, the price of each square mètre (about 10 sq. ft.) beyond six being 1000 fr. One fourth of the purchase money must be paid in advance, the remainder within ten years, and in default of payment before the expiry of that period, the municipality resumes possession of the burial-place.

All burials within the precincts of the Department of the Seine are undertaken by the *Compagnie des Pompes Funèbres*, the charges being regulated by tariff, and varying from 18 fr. 75 c. to 7148 fr. The fee of the officiating clergyman is not included in these charges. Two chaplains, who receive a stipend of 1500 fr. each, are attached to each cemetery for the gratuitous performance of the burial-service for the poor.

The most celebrated and extensive of these cemeteries is *Père Lachaise*, named after *Lachaise*, the Jesuit confessor of Louis XIV., who possessed a country residence named Mont Louis on the site of the present chapel. The property subsequently belonged to his powerful order, but after the expulsion of the Jesuits from France in 1763 it passed through various hands, until it was at length purchased by the city in 1804 and laid out as a cemetery. Since that period the precincts of the burial-ground have been greatly extended, and it now covers an area of 107 acres.





On 30th March, 1814, the cemetery was the scene of a sharply contested action between Russian and French troops, in which the former were victorious.

On 20th May, 1871, the day before the Versailles troops effected their entrance into Paris, several hundred of the Communist insurgents took up their position in the cemetery, and planted several cannon near the tomb of the Duc de Morny and the conspicuous Beaujour monument (see below), using the latter as their guard-house. A few days later the batteries of Montmartre opened their fire upon the cemetery, destroying seven or eight monuments, and injuring others. On the 27th the defenders of the cemetery, as well as those insurgents who on being driven back from the barricades of the Château d'Eau and the Place de la Bastille had sought refuge here, were compelled to abandon it, many, however, being captured and shot. Near the wall of Charonne, which bears numerous marks of bullets, 147 national guards, who had been taken prisoners at the barricades, were shot a few days later. These and numerous other victims of the last Revolution were buried here in May and June, 1871.

This cemetery is the burial-place of the inhabitants of the N.E. portion of Paris, that is, the quarters of the city on the r. bank of the Seine to the E. of the Porte St. Denis; but persons of distinction from other parts of the city also are generally interred in Père Lachaise.

The cemetery is situated on an eminence, which commands a fine view, to the N.E. of Paris, $\frac{3}{4}$ M. from the Place de la Bastille. The cemetery may be reached by cab, by omnibus (see p. 23), or by the Chemin de Fer de Ceinture, the station for Père Lachaise being Charonne (p. 234). The direct route from the boulevards to Père Lachaise is by the Boulevard Voltaire, or du Prince Eugène, which begins at the Château d'Eau (p. 63), and then by the Rue de la Roquette, which diverges to the l. from the Place Voltaire.

As the cemetery is approached, indications of its proximity are observed in the shops for the sale of articles of mourning, and in the numerous workshops of stone and marble-cutters containing monuments of every kind, while vendors of flowers and 'immortelles' for the decoration of the tombs are encountered at every step. Near the E. end of the street rise two massive, castellated edifices. That on to the r. is the —

Prison de la Roquette, in which condemned convicts await their execution or conveyance to the galleys. On the l. is the *Prison des Jeunes Détenus*. Between these two prisons is the public place of execution.

The Prison de la Roquette was the scene of one of the most

infamous crimes of which the Communists of 1871 were guilty. On the evening of 24th May, Ferré, the 'délégué à la sûreté', and soi-disant prefect of police, who had on that morning set fire to the Préfecture (p. 182), presented himself at the prison and announced the intention of the Commune to shoot six of its hostages, in retaliation, as was alleged, for the death of six Communists killed by the troops. The victims selected were Msgr. Darboy, the venerable Archbishop of Paris, the President Bonjean, the Abbé Allard, the Père Ducoudray, superior of the Ecole St. Geneviève, the Père Clerc, and the Abbé Deguerri, curé of the Madeleine. These entirely innocent and unoffending persons were subjected to gross insult by the national guards, and conducted to the court in front of the infirmary of the prison, where they were immediately shot. Their bodies were then thrown into the 'fosse commune' at Père Lachaise, from which however they were afterwards removed.

Several other tragedies of a similar character were also enacted here during the Communist reign of terror. On 26th and 27th May thirty-seven persons imprisoned here by the Commune under various pretexts, were also shot, and on the night of the 26th twenty-eight gendarmes were conveyed from the Roquette to Père Lachaise where they shared the same fate. On the afternoon of the 27th the miscreant Ferré set at liberty all the convicts incarcerated in the Roquette and awaiting their transference to the galleys. Arms were placed in their hands, and they at once proceeded to massacre as many of the persons imprisoned by the Commune as came within their reach, among others seventy gendarmes. The approach of the troops, who were now masters of the entire city, fortunately soon compelled the murderers to retreat. Had the contest been protracted a single day longer, all the surviving hostages of the Commune would infallibly have fallen victims to the same fiendish spirit of revenge.

****Père Lachaise.** The gate of the cemetery bears the inscription: *Scio quod redemptor meus vivit et in novissimo die de terru resurrecturus sum. — Spes illorum immortalitate plenu est. — Qui credit in me, etiam si mortuus fuerit, vivet.* In summer the cemetery is open from 6 a. m. till 7 p. m., in spring, autumn, and winter from about sunrise to sunset. Half-an-hour before the closing of the gates a bell is rung, and the custodians call out, '*On ferme les portes*', allowing ample time for visitors to reach the gates. It may be observed here that it is the universal custom for persons to take off their hats on meeting a funeral procession. *Conducteurs* will be found at the small building to the r. on entering, but their services may well be dispensed with, unless the visitor is pressed for time (fee 2—3 fr.).

Even a superficial survey of the most interesting monu-

ments in the cemetery will occupy about 3 hours. At every step the visitor will observe names of European celebrity. The number of monuments, from the magnificent mausoleum and obelisk down to the simple marble cross, amounts to upwards of 18,000. It has been computed that, since the cemetery was first opened in 1804, a sum of 200 million francs has been expended in the erection of these tributes to the departed.

The walks are well shaded with trees, and the cemetery owing to its commanding situation affords an admirable view of the interminable labyrinth of the city. The annexed plan will prove a useful companion. The finest monuments are indicated by asterisks; r. and l. signify to the right and left of the path. Our most convenient route is indicated in the plan by means of arrows.

The first monument of importance, perhaps the most interesting in the cemetery, situated a little to the r. of the main path, is that of **Abélard* (d. 1142) and *Héloïse* (d. 1164). Abélard, according to the well known story, was a learned theologian, who having married his pupil Héloïse, was afterwards separated from her by jealous relations and cruelly mutilated. The monument consists of a Gothic canopy formed out of the ruins of the abbey of Paraclete, near Nogent-sur-Saône, of which Abélard was the founder. Beneath the canopy is the sarcophagus, with the figures of the ill-fated pair, which Abélard himself caused to be constructed before his death. The sarcophagus was long preserved in the Musée des Petits Augustins (p. 214), but was transferred to its present position in 1817. The tomb is often decorated with wreaths of fresh flowers, the offerings of those who regard this as the shrine of disappointed love.

Wer now return to the main path.

*1. *Robertson* (d. 1837), professor of 'physics, phantasmagoria, and aërostatics' as the reliefs indicate.

Turning to the r. into the side path, and then ascending to the l.: r. *Marshal Maison* (d. 1840).

r. '*Sépulture de la famille de Plaisance*', with a portrait in relief of *Lebrun*, Duke of Piacenza (d. 1824), who held the office of 3rd consul during the consulate, and under the empire became governor of Holland and Genoa; he was also the translator of Tasso and Homer, as the genii indicate.

Opposite is a lofty monument: '*Aux victimes de Juin la ville de Paris reconnaissante. Liberté, Ordre public*'. Below this inscription are the names of those who fell in June, 1848.

l. *Marshal Lauriston* (d. 1828), who escorted the young empress Marie Louise to Paris in 1810.

In the side-path to the S. of Perier's monument: l. *Marshal Victor Perrin, Duc de Bellune* (d. 1841), who was taken

prisoner by the Germans in 1807, and afterwards exchanged for Blücher.

r. *General Domon*, with the names of the battles at which he was present. — Behind it: '*Victimes des trois journées de Février 1848.*'

r. *Count Labédoyère*, colonel of the regiment at Grenoble which was the first to go over to Napoleon on his return from Elba (1st March, 1815); afterwards condemned to death, and shot at the same time as Ney (19th Aug.). The ill-fated man was on the point of sailing for America, when he incautiously returned to Paris to take leave of his young wife and child, and was there arrested. The sculptures refer to this affecting incident.

We now return to the Rond Point, in the centre of which rises the handsome monument of *Casimir Périer* (d. 1832), a statue in bronze on a lofty pedestal. He was originally a banker, and became an active promoter of the July Monarchy, and afterwards prime minister of Louis Philippe.

On the W. side of the Rond Point: l. *Count Malet* (d. 1843), a cavalry officer, who subsequently became a priest.

l. *Monge* (d. 1820), the eminent mathematician and founder of the polytechnic school, who when a member of the Convention in 1793 voted for the execution of Louis XVI., and in 1807 was created Comte de Péluse.

*l. *Famille Raspail*. This is the tomb of the wife of Raspail, the distinguished chemist and zealous republican, a member of the Montagnard party, who received 40,000 votes when a candidate for the Presidency in December, 1848. He was afterwards arrested and condemned by the court at Bourges to six years' imprisonment, for having been one of the instigators of the conspiracy of May to dissolve the National Assembly. His wife died before the expiry of his sentence, as the monument indicates.

In the principal path: l. *Champollion* (d. 1836), the celebrated archæologist, and the first decipherer of hieroglyphics.

r. *Clarke* (d. 1818), Duc de Feltre and marshal of France.

l. *Kellermann* (d. 1820), Duc de Valmy, marshal of France.

l. *Laffitte* (d. 1840), the well known banker, promoter of the July Monarchy, minister of Louis Philippe, but afterwards the political opponent of the same cabinet.

l. *Famille Dosne-Thiers*, the burial-place of M. Thiers.

l. *A. Duchesnois* (d. 1835), the actress, represented in relief.

r. *Maret, Duc de Bassano* (d. 1839), a temple with Doric columns, without inscription. — Adjacent is the burial-ground of the family of *Talleyrand*, the diplomatist.

l. *Abbé Sieyès* (d. 1836), member of the Convention in 1793, and afterwards one of the three consuls.

*1. *Gouvion Saint Cyr* (d. 1830), marshal, commander of the Bavarian division in the Russian campaign, afterwards minister of war; statue by David.

1. *Macdonald* (d. 1840), Duc de Tarente, marshal.

*On the higher ground, to the l., *General Gobert*, a large equestrian group in marble by David; a Spaniard endeavours in vain to prevent the invasion of the French by seizing the reins of the general's horse, an allegorical allusion to the Spanish war; on the pedestal reliefs relating to the wars in Egypt, Italy, and Martinique, and the battle of Famars (1793), at which the general was present. This magnificent monument was erected in 1847 under the direction of the Academy, to which a considerable sum was bequeathed by the general's son for that purpose and for the promotion of national art.

r. *Count Lavalette* (d. 1830), general, and director of the post-office, who was condemned to death on the return of the Bourbons in 1815, but effected his escape from prison with the aid of his wife, with whom he exchanged clothes.

Opposite, r.: *Caron de Beaumarchais* (d. 1797), author of the 'Barber of Seville', 'Marriage of Figaro', etc.

Higher up, l.: *Larrey* (d. 1842), physician general to the French army, styled by Napoleon I. 'the most virtuous man he knew'.

Lower down, l.: *Dupuytren* (d. 1835), the eminent surgeon.

In the side-path, l.: *General Belliard* (d. 1832), ambassador in Belgium.

r. *Bruix* (1805), admiral and minister of marine. — Opposite, to the l.: *Savary, Duc de Rovigo* (d. 1833), a warm adherent of Napoleon I., in 1831 governor of Algiers. — Farther on: *General Pajot* (d. 1844), who led the attack on the Tuileries in July, 1830, and was ennobled in 1833.

To the r., on the side-path, not far from Bruix, *Rigny*, (d. 1835), the conqueror at Navarino (1827), admiral and minister of marine.

Behind it: *Sépulture Schickler*. From this point, a little to one side of the entrance, we enjoy a fine *view towards the E., in the direction of Vincennes.

In the principal path: r. *Couteaux*, captain of engineers, who fell at the siege of the citadel of Antwerp in 1832, a grotesque monument in the form of a tent.

r. *Eugène Scribe* (d. 1861), the well known dramatist, with masks in allusion to his profession.

l. *Vicomte de Martignac* (d. 1835), minister of the interior, celebrated for his noble defence of his political opponent, Prince Polignac, in the chamber of peers after the revolution of July.

*Adjacent to the latter, in the side-path: l. *Marshal Suchet*,

Duc d'Albuféra (d. 1826), in marble, with his bust, and allegorical reliefs.

*r. *Duchesse de Raguse* (d. 1857), a chapel with sarcophagus.

*r. *Comte Paethod* (d. 1830), general, an obelisk with armorial bearings and military emblems.

r. Near the wall: *Volney* (d. 1820), the philosopher.

l. *Parmentier* (d. 1813), the chemist, and introducer of the potato culture into France, with decorations on the monument, and potatoes planted around it, in reminiscence of his services.

r. *Admiral Sir Sidney Smith* (d. 1840), who defeated Napoleon at St. Jean d'Acre.

l. *General Gourgaud* (d. 1850), the companion of Napoleon in St. Helena, and editor of his writings.

r. Nearer the wall: *Don Manuel Godoy* (d. 1851), better known as 'the Prince of Peace', with a handsome medallion.

*r. *Marquis Aguado* (d. 1842), the great financier; a lofty sarcophagus with two admirable statues emblematic of Benevolence and the Fine Arts.

l. *General Rogniat* (d. 1840), inspector of engineers, and an eminent military writer.

l. *Marquis d'Argenleuil* (d. 1838), founder of several charitable institutions.

r. *Famille Ledru-Rollin*.

In the square, of which the S.E. angle is formed by the monument of General Rogniat, are situated two well-executed monuments of an entirely different character from the above: those of *Marc Schœlcher* (d. 1832), 'marchand de porcelaine', at the S.W. angle, and on the other side of the square his wife (d. 1839), parents of a well-known republican and deputy of the Assemblée Nationale of 1848.

At the end of the main path: r. *Vice-Admiral Lalande* (d. 1849); l. *Jacotot* (d. 1840), founder of an almost forgotten system of education, a sarcophagus with quotations from his writings.

Then, on the path descending to the l., the tombs of several poets and savants:

l. *Col. Bory de St. Vincent* (d. 1846), an eminent antiquarian, member of the expedition to the Morea in 1829; l. *Nodier* (d. 1844); r. *Emile Souvestre* (d. 1854); r. *Bazin* (d. 1850); r. *Balzac* (d. 1850); l. **Casimir Delavigne* (d. 1843), an obelisk with the Muse of Poetry.

Opposite, in the angles of the three plots —

Sépulture de la famille du Duc de Morny (d. 1864), half-brother of Napoleon III., a cumbrous monument with the arms of the family. It was here that the insurgents took up their position in 1871.

Jean Baptiste Delpech, an eminent engineer.

We again turn to the l., and regain the main path.

r. *Hélène Andrianoff*, a Russian dancer, with recumbent figure.

l. *Eugène Delacroix*, the artist (d. 1865).

*The termination of the main path is appropriately formed by a handsome mausoleum, erected by *Marie Emilie Knasli*, *Duchesse de Duras*, to her parents and children.

*Beyond the last, in the N.W. angle of the cemetery, is the grotesque monument of *F. de Beaujoar* (d. 1836), a pyramid 105 ft. in height, erected by himself before his death, at a cost of 100,000 fr. — There is a remarkably fine view of Paris from this point, but it is unfortunately somewhat obstructed by the trees and the monuments. The most prominent objects are the lofty dome of the Pantheon, the massive Notre Dame, the dome of the Invalides, and the Arc de l'Etoile. To the r. are the plaster quarries of Montmartre.

[On the E. slope of the cemetery is situated the *Massulman Burial-ground*, where the queen of Oude (d. 1857) and her son (d. 1858) are interred. The public are not admitted. To the l. the church-spire of Belleville is visible; to the r. that of Charonne.]

Returning to the monument of Gen. Gourgaud, and diverging to the right, we observe on the l.: **Marshal Pérignon* (d. 1818), and his son-in-law; and **Count Valence* (d. 1822).

*r. A little back from the path, *Madame de Genlis* (d. 1831), the celebrated authoress, and instructress of Louis Philippe.

*l. *Gémond*, brazier to Napoleon I., pyramid with a star in copper, erected to his wife and children (1843).

r. *Gros* (d. 1835), an eminent painter, surmounted with a bust.

l. *Marquis Laplace* (d. 1827), the celebrated astronomer. — Adjacent, *Manuel Garcia* (d. 1832), professor of singing, and father of the singers Malibran and Viardot. — Behind these is —

*l. *General Aboville* (d. 1817), a handsome mausoleum flanked by two 24-pounders.

r. *Gay-Lussac* (d. 1850), the celebrated chemist.

r. *Clémentine Tanska-Hoffmann* (d. 1845), a Polish authoress.

l. *Lafontaine* (d. 1685), and *Molière* (d. 1673), two sarcophagi brought here in 1817.

*l. *Boode*, a Dutch merchant; a mausoleum in the Egyptian style. — Behind it —

**David d'Angers* (d. 1856), the celebrated sculptor.

*l. *Cambacérès* (d. 1826), member of the Convention in 1793, afterwards second consul, Duke of Parma in 1808, minister of Justice in 1815.

*l. *Dac Decrès* (d. 1821), vice-admiral, and minister of marine; a lofty monument in sandstone, with naval insignia.

l. *Count Bourke* (d. 1821), Danish ambassador. — Adjoining it, *Abbé Siccard* (d. 1822), teacher of the deaf and dumb, successor

to the Abbé de l'Épée; a stone slab with five hands, in allusion to the alphabet of signs.

A little nearer the middle of the compartment: *Madame Cottin* (d. 1807), the authoress.

Turning to the r., near the monument of Decrès:

r. *General Vallesteros* (d. 1832), or *Ballesteros*, Spanish commander in chief.

*r. *Marshal Lefebvre* (d. 1820), Duc de Dantzick, a monument in marble, with medallion-bust.

*r. *Marshal Masséna* (d. 1817), Duc de Rivoli, and Prince d'Essling, an obelisk with bust in a medallion.

l. *Marshal Serrurier* (d. 1819).

r. *Davoust* (d. 1822), Duc d'Auerstädt, Prince d'Eckmühl.

l. *Gobert* and *Larrey*, already mentioned.

At the angle formed by the bifurcation of the path is a small plot of ground laid out as a garden, and enclosed by a railing, the last resting place of the unfortunate *Marshal Ney*, Duc d'Elchingen and Prince de la Moscowa. No monument or inscription marks the grave of 'le brave des braves'.

r. *Princess Bibesco* of Wallachia, a vault, with a dome.

r. *Lameth*. Three Doric columns to three brothers of that name: *Alexander* (d. 1829), president of the first Assemblée Nationale (1789), and prefect of the Department of the Rhine and Moselle at Coblenz in 1805; *Charles* (d. 1832), and *Théodore-Victor*.

r. *Manuel* (d. 1827), the orator, who was expelled from the Chamber of Deputies in 1823, a lofty, rounded obelisk, with his medallion and that of *Béranger*. The remains of *Béranger* (d. 1857), the most illustrious lyric poet of France, repose within the same enclosure, having been interred by his wish in the tomb of his friend Manuel. — Nearly opposite: *Françoise Frère* (d. 1857), *Béranger's* Lisette.

*r. *General Foy* (d. 1825), a man of great ability and unblemished virtue, whose funeral was attended by upwards of 50,000 persons; monument by David d'Angers. — About twenty paces farther back is the simple gravestone of —

Paul Barras (d. 1829), member of the Directory. — Beyond it, the vault of *Marshal Mortier*, killed in 1835 by Fieschi's infernal machine (p. 63). — In the vicinity, *General Haro* (d. 1838), a great military engineer, commander at the siege of Antwerp in 1832.

On the opposite side from Foy's monument, to the l., *Benjamin Constant* (d. 1830) of Geneva, a scholar and politician, one of the instigators of the July Revolution.

l. *Dulong* (d. 1834), a deputy, killed in a duel by Marshal Bugeaud.

Near this, a little lower down: l. *Caulaincourt*, Duc de Vicence (d. 1827), diplomatist and minister. Then, *Chappe* (d. 1829), inventor of the optic telegraph; monument surmounted with an

iron telegraph on a heap of rocks. Near it, the dome-covered vault of *Marshal Lobau*.

Higher up, near the walk, on the l., *Louis Bérne* (d. 1837), the German poet; bust in bronze by David d'Angers, and a relief representing France and Germany united by Liberty.

l. *Pozzo di Borgo* (d. 1842), born in Corsica, a celebrated Russian diplomatist, and a bitter and successful opponent of Napoleon I. — Opposite —

*r. *Admiral Bruat* (d. 1855), commander of the fleet before Sebastopol; a fine monument in marble, with emblems of his naval career.

In the square compartment: *Count Nansouty* (d. 1815), commander of the cavalry in the German wars.

l. *Garnier-Pagès* (d. 1841), a deputy and active promoter of the July Revolution, leader of the radical party, with extracts from his speeches.

l. *Geoffroy St. Hilaire* (d. 1844), the eminent zoologist.

*l. *Countless Demidoff* (d. 1818), the most imposing monument in the cemetery, consisting of ten Doric columns of marble supporting an entablature, beneath which is a sarcophagus, resting on a basement of massive masonry. *Prince Démidoff*, who died in 1870, is also interred here.

r. *Famille Racine*, descendants of the great dramatist.

r. *Gaudin, Duc de Gaëte* (d. 1841), minister of finance under the Empire, a sarcophagus on a lofty pedestal.

r. *Etienne*, dramatic author, editor of the *Constitutionnel*, promoter of the July Revolution, subsequently Pair de France.

A little higher, in the side-path: *Princesse de Salm-Dyck* (d. 1845), the poetess; a lofty sarcophagus of black porphyry.

In the principal path: r. *Pradier* (d. 1852), the eminent sculptor; a sarcophagus, with bust, erected by his pupils.

Descending a little to the l. of the monument of Etienne, we observe to the r., *Louis Perrée* (d. 1851), member of the Assemblée and editor of the *Siècle*, about twenty paces from the avenue. Farther forward, *Désaugiers* (d. 1827), the lyric poet.

l. *Mme Milcent* (d. 1824) 'qui a porté dans son sein un enfant 12 mois vivant et 7 ans mort'.

We now descend to the burial-place of numerous artists and scientific men.

r. *Talma* (d. 1826), the celebrated actor; *Brongniart* (d. 1847), the mineralogist; *Delille* (d. 1813), the poet. Farther forward, *Laharpe* (d. 1803), author and critic. Adjacent, *Le Sueur* (d. 1837), the composer. Behind Delille, **Bellini* (d. 1835), the composer of 'Norma', 'I Puritani', etc.; monument injured by exposure to the atmosphere and covered with names of visitors. *Girétry* (d. 1813), and *Boïeldieu* (d. 1834), also composers of celebrated operas;

Bernardin de St. Pierre (d. 1814), author of *Paul and Virginia*; *Vandaël* (d. 1840); flower-painter, with appropriate lines.

Lower down, on the margin of the avenue: **Cherubini* (d. 1842), the eminent composer, who was director of the Conservatoire for 20 years. Near it, **Chopin* (d. 1849), the pianist and composer. Behind it, *Wilhelm* (d. 1842), founder of schools of singing in France.

**Denon* (d. 1825), on the opposite side of the path, who accompanied Bonaparte to Egypt, general director of museums.

A little higher, in the following plot, opposite Périer's monument: *Héroid* (d. 1833), composer of 'Zampa'.

Mme Blanchard (d. 1819), a famous aeronaut, who lost her life in endeavouring to ignite fireworks in a balloon, with a representation of the disaster.

Paer (d. 1839), *Pleyel* (d. 1831), and *Méhul* (d. 1818), composers.

The *Chapel*, which occupies the site of the residence of Père Lachaise, is situated to the N. of the Rond Point. Fine view from the open grass-plot twenty paces beyond it. In the contiguous compartment: *Count Desèze* (d. 1828), one of the defenders of Louis XVI. before the Convention in 1793; **Cartellier* (d. 1831), the sculptor, with fine reliefs.

Near the first flight of steps in descending the broad path: r. *Louis David* (d. 1825), the celebrated painter (p. 109). *General Neigre* (d. 1847), commander of the artillery at the siege of Antwerp in 1831.

Farther down: r. *Marshal Grouchy* (d. 1847), a veteran of Hohenlinden and Waterloo. Opposite: *Count Raderer* (d. 1835), minister of Naples under Murat in 1807, and a promoter of the July Revolution.

We now re-approach the entrance-gate, and terminate our walk at the newest section of the cemetery. r. *Béclard*, 'Ministre de France au Marocco', with mourning female figure. Adjacent, r. *Alfred de Masset* (d. 1857), the poet, with a weeping willow: —

'Mes chers amis quand je mourrai
Plantez un saule au cimetière;
J'aime son feuillage éploré,
La paleur m'en est douce et chère.
Et son ombre sera légère,
A la terre où je dormirai.'

A little farther, also on the r. *Gioacchino Rossini* (d. 1868), the celebrated composer. Adjacent, *Achille Fould* (d. 1869), minister of finance.

r. *Famille Dantan*, the sculptors. Opposite, on the l., *Famille Baroche*, minister under the second Empire.

r. *Visconti* (d. 1818), the philologist, and his son, the eminent architect of the New Louvre. Opposite them, on the other side of the grass-plot: l. *Perdonnet* (d. 1867), builder of the old

bridge of Kehl, and *Arago* (d. 1853), the celebrated astronomer and staunch republican.

The JEWISH BURIAL-GROUND (closed on Saturdays) also contains several handsome monuments, the names on which are mostly German and Portuguese. Mademoiselle *Rachel* (d. 1858), the celebrated actress, is interred here (r.). On the l., *Rothschild* and *Jacob Robles* (d. 1842). The monument of the latter is remarkable for its curious sculptures. — The Jewish cemetery at Montmartre is much more extensive than this.

The following list will aid the visitor in finding any of the monuments above mentioned which he may desire to inspect. The first numbers refer to the compartments in the plan, those within brackets to the pages of the Handbook.

- *Abélard and Heloise, 5 (157).
- *Aboville, General, 25 (161).
- *Aguado, financier, 23 (160).
- Andrianoff, dancer, 21 (161).
- Arago, astronomer, 2 (165).
- Argenteuil, Marquis de, philanthropist, 22 (160).
- Balzac, novelist, 20 (160).
- Baroche, minister, (164).
- Barras, President of the Directory, 29 (162).
- Bassano, Duke of, 18 (158).
- Beaujour, Felix de, 20 (161).
- Beaumarchais, 29 (159).
- Béclard, minister, 2 (164).
- Belliard, General, Belgian minister of war, 32 (159).
- *Bellini, composer, 8 (163).
- Béranger, poet, 29 (162).
- Bernardin de St. Pierre, author, 8 (164).
- Bibezco, Wallachian princess, 29 (162).
- Blanchard, Mmc, aéronaut, 9 (164).
- Boieldieu, composer, 8 (163).
- *Boode, merchant of Amsterdam, 28 (161).
- Börne, German poet, 17 (163).
- Bory de St. Vincent, archæologist, 21 (160).
- Bourke, Danish ambassador, 28 (161).
- Brongniart, mineralogist, 8 (163).
- *Bruat, Admiral, 26 (163).
- Bruix, Admiral, 31 (159).
- *Cambacères, member of Convention and second consul, 28 (161).
- *Cartellier, sculptor, 13 (164).
- Caulaincourt, minister, 17 (162).
- Champollion, archæologist, 15 (158).
- Chappe, inventor of telegraph, 17 (162).
- *Chernbini, composer, 8 (164).
- *Chopin, musician, 8 (164).
- Clarke, Marshal, 18 (158).
- Constant, scholar and politician, 30 (162).
- Cottin, Madame, authoress, 28 (162).
- Couteaux, captain of engineers, 32 (159).
- Dantan, sculptor, 2 (161).
- David, Louis, painter, president of Convention, 1 (164).
- *David d'Angers, sculptor, 28 (161).
- Davoust, Marshal, 29 (162).
- *Decrès, Admiral, 28 (161).
- Delacroix, artist, 21 (161).
- *Delavigne, author, 21 (160).
- Delille, poet, 8 (163).
- Delpsch, engineer, 21 (160).
- *Demidoff, Countess, 17 (163).
- *Denon, archæologist, 3 (164).
- Désaugiers, author, 14 (163).
- *Desèze, defender of Louis XVI., 13 (164).
- *Dias Santos, Duchesse de Duras, 20 (161).
- Domon, General, 12 (158).
- Duchenois, actress, 19 (158).
- Dulong, deputy, 17 (162).
- Dupuytren, surgeon, 19 (159).
- Etienne, editor of the Constitutionnel, 26 (163).
- February victims, 12 (158).
- Fould, minister of finance, 2 (164).
- *Foy, General, 29 (162).
- Gaëta, Duke of, minister of finance, 27 (163).
- Garnier-Pagès, radical, 17 (163).
- Gay-Lussac, chemist, 26 (161).
- Gémond, Napoleon's brazier, 25 (161).
- *Genlis, Mmc de, authoress, 24 (161).
- Geoffroy Saint Hilaire, naturalist, 17 (163).
- *Gobert, General, 19 (159).
- Godoy, Spanish prince, 34 (160).
- Gongaud, General, 23 (159).
- *Gouvion Saint Cyr, Marshal, 19 (159).
- Grétry, composer, 8 (163).
- Gros, painter, 25 (161).
- Grouchy, Marshal, 1 (164).

- Haxo, Gen. of engineers, 29 (162).
 *Herold, composer, 9 (164).
 Jacotot, professor, 33 (160).
 Jewish Burial Ground (165).
 June victims, 11 (157).
 Kellermann, Marshal, 19 (158).
 Lahédoière, Colonel, 12 (158).
 Laffitte, banker, 19 (158).
 Lafontaine, fabulist, 25 (161).
 Laharpe, author, 8 (163).
 Lalande, admiral, 33 (160).
 Lameth, President of Assembly, 29 (162).
 Laplace, astronomer, 25 (130).
 Larrey, military physician, 19 (159).
 Lauriston, Marshal, 10 (157).
 Lavalette, Count, 31 (159).
 Lebrun, third consul, 6 (157).
 Ledru-Rollin, family of, 33 (160).
 *Lefebvre, Marshal, 29 (162).
 Le Sueur, composer, 8 (163).
 Lobau, Marshal, 17 (162).
 Macdonald, Marshal, 19 (159).
 Maison, Marshal, 6 (157).
 Malet, founder of the order of Ste. Marie de Lorette, 15 (158).
 Manuel, orator, 29 (162).
 Maret, Duc de Bassano, 18 (158).
 Martignac, minister, 28 (159).
 Masséna, Marshal, 29 (162).
 Méhul, composer, 9 (164).
 Molière, dramatic author, 25 (161).
 Monge, mathematician, member of Convention, 15 (158).
 Morny, family of the Duc de, 21 (160).
 Mortier, Marshal, 29 (162).
 Musset, Alfred de, 2 (164).
 Mussulman Burial Ground (161).
 Nansouty, Gen. of cavalry, 27 (163).
 Neigre, General, 1 (164).
 Ney, Marshal, 30 (162).
 Oude, Queen of, 20 (161).
 *Pachod, General, 34 (160).
 Pajol, General, 32 (159).
 Parmentier, chemist, 29 (160).
 Perdonnet, engineer, 2 (164).
 Périer, minister, 16 (158).
 *Pérignon, Marshal, 24 (161).
 Perrée, member of Assembly, 14 (163).
 Perrin, Marshal, 18 (157).
 Plaisance (Piacenza), Duke of, 6 (157).
 Pleyel, composer, 9 (164).
 Pozzo di Borgo, Russian diplomatist, 17 (162).
 Pradier, sculptor, 24 (163).
 Rachel, actress, Jewish Cemetery (165).
 Racine, family, 27 (163).
 Raguse, Duchesse de, 32 (160).
 Raspail, chemist, 15 (158).
 Rigny, Admiral, 31 (159).
 *Robertson, prof. of physics, 4 (157).
 Robles, Jewish Cemetery (165).
 Roederer, minister, 2 (164).
 Rogniat, General, 22 (160).
 Rossini, composer, 2 (164).
 Rovigo, Duc de, 32 (159).
 Souvestre, Emile, 20 (160).
 *Schickler, banker, 31 (159).
 Scribe, dramatist, 32 (159).
 Serrurier, Marshal, 19 (162).
 Siccard, Abbé, 28 (161).
 Sidney Smith, Admiral, 34 (160).
 Sieyès, abbé, member of Convention, 19 (158).
 *Suchet, Marshal, 28 (159).
 Talma, actor, 7 (163).
 Tanska-Hoffmann, authoress, 26 (161).
 Thiers, family of, 19 (158).
 *Valence, General, 24 (161).
 Vallesteros, Spanish general, 29 (162).
 Vicenza, Duc de, see Caulaincourt.
 Visconti, architect of the New Louvre, 2 (164).
 Volney, philosopher, 32 (160).
 Wilhelm, musician, 8 (164).

The private **Cimetière Picpus**, Rue de Picpus 15, Faubourg St. Antoine (adm. 1/2 fr.), is the last resting-place of several illustrious victims of the Revolution of 1793, and of members of the old French noblesse. In a corner of this cemetery is the tomb of *Lafayette* (d. 1834) and his wife (d. 1807), and at the end a small enclosure termed the 'cimetière des guillotines', where 1306 victims of the Revolution, executed at the Barrière du Trône, are interred.

17. Les Buttes Chaumont.

St. Jean Baptiste.

The new park of the ***Buttes Chaumont**, the last great work of M. Haussmann, the former enterprising Prefect of the Seine, is situated in the suburb *Belleville*, on the N.E. side of Paris. The omnibuses which convey visitors to the vicinity of the park, either directly or by 'correspondance', are those of the line AC, from the Champs Elysées (traversing the Boulevard des Capucines) to La Villette, which is situated a little to the N. of the park; or of the line N, Place des Victoires (traversing the Boulevard St. Denis) to Belleville, situated to the S. of the park. The station Belleville-Villette (p. 234) on the Chemin de Fer de Ceinture is also not far from the Buttes Chaumont. The morning is the most favourable time for the views. The park of course contains several restaurants.

The Buttes Chaumont extend in the form of a crescent over an area of 55 acres. The gibbet of Montfaucon once rose here, and the place was a notorious haunt of criminals. All the rubbish of Paris used to be deposited here, but about the year 1854 it began to be removed owing to sanitary considerations, and it was resolved to convert this ill-favoured locality into a park for the benefit of the artisans of the neighbouring quarters. The peculiar nature of the ground afforded an opportunity of laying it out in a novel and picturesque manner, and the task was skilfully executed by M. *Alphand*, the engineer, and M. *Barillet*, Jardinier en Chef de Paris. The quarries formerly worked here have been transformed into a rocky wilderness surrounded by a small lake, while the adjacent rugged surface is now covered with gardens and promenades shaded by trees. A cascade falling from a considerable height into an artificial stalactite grotto is intended to enhance the attractions of the scene. The highest rock is surmounted by a miniature Corinthian temple, which, as well as the other hills, commands an admirable *view of St. Denis, Père Lachaise, Montmartre, and an ocean of houses. A steep path hewn in the rock (not at present open to the public) descends from the top direct to the lake. Lower down a wire bridge crosses from this rock to one of the others, and all the different points of interest are thus rendered conveniently accessible to visitors. The park with its mimic romantic scenery presents a curious contrast to the densely peopled city which the visitor surveys from it, and is one of the most remarkable results of the untiring zeal for improvement which characterised the reign of Napoleon III.

On 26th May, 1871, the Buttes Chaumont and Père Lachaise were the only two positions still occupied by the insurgents. Those in possession of the park threw great numbers of shells filled with petroleum into different parts of the city, with a view

to aggravate the ruin and destruction they had already occasioned, while they in their turn were exposed to an incessant cannonade from Montmartre. On the 27th they were compelled to succumb. They then retreated to the lower part of Belleville, where they were received by the advancing troops and shot down almost to a man.

If time permit, the traveller may now visit the church of —

***St. Jean Baptiste** (Pl., red, 13), situated in the Rue de Paris, to the S. E. of the park. It may be reached from the park, either by the Rue Fessard, or by the long Rue de Puébla, which extends from the Boulevard de la Villette to the Cours de Vincennes. This is one of the handsomest modern churches in Paris. It was built in the Gothic style of the 13th cent. by *Lassus* (d. 1857), and consecrated in 1858. The chief portal is flanked by two towers, 198 ft. in height, the tympanum, as well as that of the lateral portals, being filled with sculpture. The interior is to be painted 'al fresco'. The chapel of the Virgin contains some fine stained glass.

A magnificent panorama is enjoyed from the neighbourhood of the church, which occupies the highest ground in Paris.

In order to return to the centre of the city we may now either take an omnibus from the Rue de Paris, or proceed to the Ménilmontant station on the Chemin de Fer de Ceinture, which is reached by the Rue de la Mare, a street diverging from the Rue de Puébla, a little to the S. of the church.

18. Montmartre.

Cemetery of Montmartre.

The Rue Laffitte, terminated by Notre Dame de Lorette, and its continuation the Rue des Martyrs lead straight from the Boulevard des Italiens to the suburb of Montmartre. Pursuing the same direction for about 1 M. more, we reach the heights of —

Montmartre, 320 ft. above the Seine, a hill containing extensive limestone and gypsum, or plaster of Paris, quarries, and commanding a view of the N. of Paris. According to tradition, St. Denis (p. 260) and his companions suffered martyrdom here, and the present name of the hill is probably derived from *Mons Martyrum*. Others suppose the name to be derived from *Mons Martis*, from a temple of Mars which is said to have stood here.

In 1147 Louis VI founded a Benedictine Abbey here, which was secularised under the Republic; but the buildings still exist. The most important of these is the church of *St. Pierre*, situated a little to the r. before the top of the hill is reached, and dating from the beginning of the 12th century. The nave contains columns of the Merovingian period, and the apse antique columns in marble. At the back of the church is a '*Jardin des Oliviers*', containing curious sculptures, to which pilgrimages are frequently made, particularly in September.

The heights of Montmartre witnessed the final struggle between the French and the Prussian and Russian allies on 30th March, 1814, and also played an important part during the sieges of 1870—71. On 18th March, 1871, the insurgent soldiers, who had assassinated the generals Thomas and Lecomte, took possession of the cannon on Montmartre, over which a body of the national guard kept watch. Thus began the Communist rebellion of 18th March to 28th May, 1871, a period of horrors almost without parallel in the chequered annals of Paris. The insurgents were at length dislodged from their position here by the victorious troops on 24th May, and the latter in their turn directed the batteries of Montmartre against the insurgents who occupied Les Buttes Chaumont (p. 167) and Père Lachaise (p. 155). The last shots were fired hence on the evening of the 27th, and on the following day the last sparks of the insurrection were extinguished.

The *Tour de Solférino* (admission 20 c.; a café on the ground-floor), a small tower on the E. side of the hill, affords a fine *panorama of the vast sea of houses in the city, of the plain of St. Denis and the course of the Seine towards the N., and of the valley of the Marne with Vincennes towards the E.

It was once proposed to erect a palace here, surrounded with gardens and ornamental sheets of water, but two-thirds of the plateau are now about to be occupied by a large church *du Sacré Cœur*, and buildings connected with it. The hill will be reached by a boulevard on the E. side, while on the W. side there will be a flight of steps, and a square will be constructed on the S. side.

At the foot of the Montmartre, on the W. side, between the *Place Blanche* and the *Place de Clichy*, lies the —

***Cemetery of Montmartre, or du Nord**, the oldest burial-ground of modern Paris, which, though far inferior to Père Lachaise in the number of its monuments and the celebrity of its dead, is also worthy of a visit.

In the first path to the r. are three monuments to Polish refugees, '*exules Poloniae memoriae suorum*', with the Polish eagle. The first of them bears the inscription, '*Exoriare aliquis nostris ex ossibus ullor!*' ('may an avenger one day spring from our ashes'). We now return to the main path. Here, to the r., is the family-vault of *Kalkbrenner* (d. 1849), the composer.

Farther on, at the corner to the l., is the vault of the *Cavaignac* family, to which belonged the author *Godefroy* (d. 1845), and the general *Eugène* (d. 1857), president of the republic from 28th June to 20th Oct., 1848.

Beneath the cross in the rotunda are interred the republicans who fell on the occasion of the coup d'état in December, 1852, a spot always decorated with numerous wreaths.

Farther on, in the principal path: *Baron Menneval*, '*secrétaire intime de l'empereur Napoléon*'.

On a slight eminence at the end of this avenue is situated the *Jewish Burial Ground*, which is closed on Saturdays. To the l. of the entrance is the monument of *Marc Bedarride* (d. 1846), 'officier d'état-major de l'ancienne armée, premier grand conservateur de l'ordre maçonnique de Misraïm', a pyramid covered with freemasons' signs. A large proportion of the names, as in most Jewish burying-grounds, are German and Portuguese. On most of the tombstones are placed small heaps of stones or pebbles, in compliance with the Jewish custom which requires relations and friends to show their regard for the deceased in this manner. At the end of the walk, to the l., *Halévy*, the celebrated composer (d. 1862), with a marble statue over life-size.

We now return to the principal cemetery. On the path leading towards the W. (the second path to the r. after leaving the Jewish burial ground), to the r., is the monument of *Comte Daru* (d. 1829), the plenipotentiary of Napoleon at the conclusion of the peace of Pressburg, Tilsit, and Vienna, and minister of war in 1813.

l. *Heine* (d. 1856), the German poet, at some distance from the path.

r. *Armand Marrast* (d. 1852), the republican, 'membre du gouvernement provisoire, Maire de Paris, Président de l'Assemblée Nationale' in 1848.

At the end of this path, before reaching the steps, we turn to the r.; one of the first graves to the l. is that of *Ad. Nourrit* (d. 1839), the celebrated singer.

l. *Duchesse d'Abrantès* (d. 1838), wife of Marshal Junot, and an eminent authoress; bust of the duchess in a medallion by David d'Angers.

l. *Charles Zeuner* (d. 1841), the composer. — We descend the steps to the r., and ascend those opposite.

On the eminence at the W. end of the Jewish cemetery: l. *Kamienski*, a young Polish volunteer in the French army, killed at the battle of Magenta in 1859, with his statue, and his last words, '*Adieu rêves, illusions, vanités!*' On the r. is a monument containing the heart of *Marshal Lannes*, Duc de Montebello, who died in 1809 of wounds received at Aspern.

l. A large block of marble marks the grave of the artist *Paul Delaroche* (d. 1857). Opposite is a chapel, half Greek, half Gothic to the memory of *Marie Potocka*, *Princesse Soltikoff* (d. 1845). Beyond the embankment is the extensive new cemetery with numerous monuments of inferior interest.

A lofty obelisk, towards the S., in the prolongation of the walk passing the monuments of Nourrit and Zeuner, the most conspicuous monument in the cemetery, marks the tomb of the *Duchesse of Montmorency* (d. 1829); adjacent to it is the grave of a *Prince of Saxe Cobourg* (d. 1832).

The lower part of the cemetery is uninteresting.

19. Bois de Vincennes.

Château de Vincennes.

The Bois de Vincennes, although much less frequented than the Bois de Boulogne, is a beautiful park of scarcely inferior attraction, and is in some respects even more picturesque and varied. The traveller, when here, may take the opportunity of visiting the Château de Vincennes.

This park was once a forest, where St. Louis used to hunt and to administer justice, but was entirely replanted by Louis XV. in 1731. Since that period considerable encroachments on its extent have been made by the railway and fortifications, but it still covers an area of 2500 acres, including the Esplanade and 'Polygone'. Like the Bois de Boulogne and the Buttes Chaumont, it was transformed into a public promenade during the second Empire.

The Bois de Vincennes is $4\frac{1}{2}$ M. distant from the centre of the city, and may be reached either by cab at the same fares as the Bois de Boulogne (fares, p. 21), or by railway, or by omnibus. Those who prefer the railway proceed to the Gare de Vincennes (Pl., white, 12), in the Place de la Bastille, by cab, or by one of the special omnibuses from the Place de la Bourse and the Boulevard des Capucines (inside 30, outside 20 c.), or by one of the ordinary omnibuses of the lines E, F, Q, R, Z, or AH (p. 23). From the N., S., or W. side of the city the best conveyance is the Chemin de Fer de Ceinture (change carriages at station Bel-Air, p. 233). The best point from which to visit the park is Nogent-sur-Marne, two stations beyond Vincennes. Trains start from the Gare de Vincennes at Paris at 5 min. and 35 min. past every hour. Fares 75 or 55 c. during the week, and 85 or 65 c. on Sundays and festivals.

Those who wish to go direct to the château or the village of Vincennes may take an omnibus of the line AE, starting from the Square des Arts et Métiers and crossing the Place du Trône. The tramway line is also to be extended as far as Vincennes.

Nogent-sur-Marne contains many pleasant country-houses, and among them that of Marshal Vaillant, who was formerly minister of war, the first to the r. on leaving the station. The Marne is crossed here by a bridge nearly $\frac{1}{2}$ M. in length, belonging to a branch of the Strasbourg railway. Entering the park from this side, we take the first side avenue to the l., leading to a bifurcation named the *Fond de Beauté*, where the roads from Vincennes and Nogent to Joinville unite. A beautiful view of the Marne is obtained from this point. To the E. opens a pleasant green valley, the peaceful appearance of which betrays no symptom of its proximity to the great city.

Near *Joinville-le-Pont*, another station on the Vincennes railway, is one end of the subterranean *Canal de St. Maur*, which was cut through the hill in 1825. The tunnel is 660 yds. in length, 26 ft. in height, and furnished with a towing path, which foot-passengers

may also use. This canal is of great importance to the river traffic, as it cuts off a bend of $12\frac{1}{2}$ M. which the Marne describes here.

A road leading from the *Fond de Beauté* to the r. passes at the back of the redoubts of the *Faisanderie* and *Gravelle*, and in front of the *Ferme Napoléon*, a model farm which may be visited. Between the redoubts and the château extend the *Plaine de Gravelle* and the *Champ de Manœuvres*, together forming the '*Champ de St. Maur*'. There is also a *Race Course* on the *Plaine de Gravelle*. About a hundred and fifty paces from the redoubt is the *Lac de Gravelle*, beyond which is the *Rond Point de Gravelle*, but we shall defer our visit to the latter until we visit the second half of the Bois (p. 174).

On this side of the exercising-ground, on the outskirts of the park near the *Fond de Beauté*, is the source of the *Ruisseau des Minimes*, a stream which we skirt to the r. as far as a bifurcation where two avenues lead to the left. We follow the second of these, cross the brook, and soon reach the artificial *Lac des Minimes*, 20 acres in area, with three islets, the smallest of which, named the *Ile de la Porte Jaune*, at the farther end, and connected with the mainland by a bridge, contains a restaurant. The two others, which are connected with each other, may be reached by boat. Skirting the lake to the r. we pass the *Cascade* formed by the united brooks des *Minimes* and *de Nogent*. From the *Ile de la Porte Jaune* an avenue leads to *Fontenay*, a station and village outside the park. Continuing our circuit of the lake we reach a clearing where a *Pyramid* erected by Louis XV. indicates the site of the oak under which St. Louis once administered justice, and beyond it we observe the *Polygone de l'Artillerie*. The brook des *Minimes* issues from the lake before this open space is reached, and in this direction waters one of the prettiest parts of the park. We cross it, bear to the r., follow the Joinville and Vincennes road, turn at a right angle by the *Nouveau Fort*, and thus reach the entrance to the château. (Nearly opposite is the *Café du Grand-Orient*.)

The **Château de Vincennes** may be seen daily on application to the concierge (fee). The *Salle d'Armes*, however, is shown on Saturdays only, from 12 to 4, by permission of the minister of war. The *Donjon* with its fine view and the chapel with the simple monument of the *Duc d'Enghien* are the only attractions to the ordinary visitor.

The château was founded in the 12th cent. and afterwards gradually transformed into a royal residence. In 1740 Louis XV. converted it into a manufactory of porcelain (removed ten years later to *Sèvres*), and afterwards into a weapon manufactory. In 1832—44, under Louis Philippe, the château was strongly fortified and furnished with extensive artillery dépôts. Vincennes also possesses an *Ecole de Tir*, where a number of officers from every regiment are instructed in the use of the newest fire-arms, and whence most of the recent improvements in this department have emanated.

The château was long employed as a *State-Prison*. Out of a long list of illustrious persons who have been confined within its walls, may be mentioned the king of Navarre (1574), Condé (1617), Mirabeau (1777), the Due d'Enghien (1804), the ministers of Charles X. (1830), and Raspail, Barbès, Blanqui, Courtais, and other conspirators against the National Assembly (15th May, 1848).

A melancholy interest attaches to the fortress from its having been the scene of the execution of the unfortunate Due d'Enghien. He was arrested by order of Napoleon on 14th March, 1804, on German territory, conveyed to Vincennes, and there condemned on insufficient evidence by a court-martial as the leader of the conspiracy of Pichegru, Cadoudal, and others against the emperor. The sentence was executed on 20th March, and the body of the duke interred in the fosse where he was shot. In 1816 Louis XVIII. caused his remains to be removed to the chapel, where he erected a monument to his memory.

In May, 1871, the château was one of the last places occupied by the insurgents, but they were compelled to evacuate it on the approach of the Versailles troops, leaving one of their number concealed in a casemate with instructions to set fire to the powder-magazine when the troops had entered. This unfortunate wretch, whom almost certain death awaited in any case, preferred suicide to the execution of his murderous commission. On this occasion (29th May) 400 insurgents, unable to effect their retreat, surrendered 'à discrétion'.

The *Chapel*, with its tasteful Gothic front, was begun in 1248 and completed in 1552. It was used as a magazine during the first Revolution, but was restored to its sacred purposes in 1842. The interior is remarkable for its lofty vaulting and several fine stained glass windows. The monument of the Due d'Enghien, in the old sacristy, a poor work by *Deseine*, consists of four figures in marble, the duke supported by Religion, France bewailing his loss, and a figure emblematic of Vengeance.

The *Salle d'Armes*, or armoury, contains a store of weapons sufficient for the equipment of 120,000 men.

The platform of the *Donjon*, or Keep, a massive square tower with four smaller towers at the corners, commands a fine prospect. The walls of the tower are 17 ft. thick, and its five lofty storeys, each consisting of one spacious apartment with four smaller rooms in the corner towers, were formerly occupied by the state-prisoners.

The traveller, if not disposed to see the rest of the park, may return direct to Paris from the château by omnibus or railway. To reach the station, follow the street opposite the entrance to the château, and take the second street to the left. Trains for Paris stop at Vincennes at 24 and 54 min. past every hour. The omnibus (line AE) starts from the Rue de Paris, a street parallel with the

château (a little beyond it, to the r. on leaving), follows this street, traverses the Cours de Vincennes within the fortifications, crosses the Place du Trône, and then ascends the Boulevard Voltaire to the Château d'Eau and the principal boulevards.

The *Place du Trône* forms the E. extremity of Paris, being 5 M. distant in a straight line from the Arc de l'Etoile at the N.W. end, and is a centre from which twelve different streets radiate. On 26th Aug., 1660, after the conclusion of the Peace of the Pyrenees, Louis XIV. received the homage of the citizens of Paris on a throne erected here, and from that event the Place derives its present name. The two lofty fluted Doric columns erected here were begun in 1788, but not completed till 1847. Each is decorated with two bas-reliefs by *Desbœufs* and *Simart*, those next the town representing Commerce and Industry, those on the other side Victory and Peace. They are surmounted with statues in bronze: St. Louis by *Etex*, and Philippe le Bel by *Dumont*.

After having visited the Château de Vincennes, if time permit, the traveller may spend an hour or two in that part of the Bois de Vincennes which lies on the side of the Champ de Manœuvres opposite to that which we have already described. The most attractive part is between the château and St. Mandé, containing the *Lac de St. Mandé* with its well wooded environs. Leaving the château, we skirt the building on the side next the Donjon, and follow the road to the r. of the esplanade. Then, ascending by the *Ruisseau de St. Mandé*, we reach the small *Lac de Gravelle*, near the redoubt of that name (p. 172). On this side of the lake is the *Rond Point de Gravelle*, commanding a pleasant view of the Marne, the Seine, and the exercising ground. We now retrace our steps, follow a small stream to the l. which flows out of that of St. Mandé, and pass at some distance from the *Maison de Santé* of Charenton, a model establishment for the insane, not shown to the public, and then near the *Asile de Vincennes*, for convalescents. The village of *Charenton*, to the W. of these asylums, has a station on the Paris and Lyons railway, by which we may return to Paris (Gare de Lyon. p. 27; omnibus, line P, p. 23). Or we may proceed to visit the picturesque *Grand Lac de Charenton*, or *de Daumesnil*, with its islands, pavilion for concerts, restaurant, artificial grotto, and pleasant environs. This corner of the park, the most recently constructed, extends to the fortifications. The Bois may now be quitted by the Porte de Picpus, beyond the lake just mentioned, but it is preferable to traverse the park, in the direction of St. Mandé, and leave it by the next gate, the Porte de Vincennes, near which there are stations of the Vincennes railway and the Chemin de Fer de Ceinture. By either of these lines the traveller may return to the city.

THE CITÉ.

20. Notre Dame.

Fontaine Notre Dame. La Morgue. L'Hôtel Dieu.

In the time of Cæsar, B. C. 100—44, a town named Lutetia stood on the *Ile de la Cité*, the most ancient part of Paris, now situated a little to the S.E. of the Palais Royal, which may be regarded as the centre of the modern city. Above this island, and connected with it by a bridge, is the smaller and less important *Ile St. Louis*.

If the traveller is not in the neighbourhood of the Cité, he may reach it by one of the omnibus lines G, H, D, I, K, or AG (p. 23), or by Seine steamer (p. 25).

Passing the Palais de Justice (p. 179), we first direct our steps towards the E. end of the island, in order to visit the cathedral of—

***Notre Dame** (open the whole day, except the choir, which is closed from 10 to 1). This is a most interesting edifice from being one of the oldest, though not the most beautiful, Gothic churches in France. It was founded in 1163, the high altar was consecrated about twenty years later, and the interior and façade were completed early in the 13th century. The church covers an area of about 7120 sq. yds.; length 139 yds., width 52 yds., height of nave 110 ft. The building has undergone many vicissitudes, having been frequently injured, and as frequently altered and restored, but it has recently been judiciously renovated and purged of most of its unsightly additions. The general effect is somewhat disappointing, the heavy and depressed appearance of the edifice being partly due to constructive defects, partly to the lowness of its situation, and partly to the absence of spires. It is moreover now surrounded by a number of lofty buildings which tend still farther to dwarf its dimensions; and, lastly, the surrounding soil has been considerably raised within the last century, for whereas the church was approached by a flight of thirteen steps in 1748, it is now level with the pavement outside.

The most striking part of Notre Dame is the **Façade*, which is 220 ft. in height, including the towers. It consists of three different storeys. On the lower are three pointed, receding portals, adorned with rich sculpture, that of the central entrance representing the Last Judgment. The portal on the r. is dedicated to St. Anne, that on the l., by which the church is generally entered, to the Virgin, both being adorned with sculptures relating to these saints. This storey is separated from the one above it by a gallery, or series of niches, containing modern statues of 28 kings of France, from Childbert I. to Philip Augustus, copied from those at Rheims, the originals having been destroyed with many of the other sculptures in the church in 1793, when it was converted into a 'Temple of Reason'. Above this gallery are placed a statue of the Virgin in the centre, and figures of Adam and Eve on the r. and l. The chief ornament of the second storey is the magnificent rose-window, 42 ft. in diameter, on each side of which are a pair of pointed windows with a small closed rose above them. The third storey is a gallery composed of pointed arches in pairs about 26 ft. in height, borne by very slender columns, each double arch being crowned with an open trefoil. Above this gallery runs an open balustrade, surmounted with figures of monsters and animals, and the façade finally terminates in two massive square towers, each about 50 ft. in width, and pierced on each side with a pair of elongated windows, about 55 ft. in height. The S. tower contains the great bell. We shall examine the side portals and the rest of the exterior after having visited the interior.

The *Interior*, which like the rest of the building was restored during the first half of the present century, is less impressive than the exterior, and the central vaulting being too little subdivided, the general effect is somewhat heavy. The church is cruciform, flanked with double aisles, and 25 chapels. The nave rests on 30 massive columns with capitals adorned with foliage. Above the aisles runs a triforium borne by 108 small monolith columns, and the clerestory is pierced with 37 large windows. The ancient stained glass of the roses over the principal and lateral portals is worthy of inspection. To the r. of the S. portal are two marble slabs recording the names of 75 victims of the Commune. The organ is a fine instrument with 6000 pipes and 86 stops.

The gates of the choir and surrounding passage are open on Sundays until the close of the services, and during the week from 8 to 10, and from 1 till evening. Tickets for the choir and the treasury (50 c.) are sold by the verger, at the r. entrance to the choir.

The *Choir* and the *Altar* are separated from the surrounding gallery by very handsome railings. The choir stalls and the reliefs in wood, representing chiefly scenes from the history of Christ and the Virgin, should be noticed. Behind the sumptuous new altar, which was dedicated in 1872, are statues of Louis XIII. and Louis XIV., and a Pietà by *Coustou* (d. 1733).

At the beginning of the surrounding gallery, on the S. side, is the entrance to the *Nouvelle Sacristie*, erected in 1846—48 by Viollet-le-Duc in the same style as the cathedral, and now containing the *Treasury*. The 'crown of thorns', a fragment of the 'true cross', and other relics formerly in the Sainte Chapelle (p. 181), reliquaries, ecclesiastical vestments and vessels, and other curiosities are preserved here. The lofty windows of the sacristy are filled with stained glass representing archbishops of Paris and scenes from their history, among which is the death of Msgr. *Affre* (p. 62). The bloody clothes and other reminiscences of the archbishops *Affre*, *Sibour* (p. 196), and *Darboy* (p. 156) are shown in the *Chapitre des Vêtements*.

The *Cour du Chapitre*, a beautiful little Gothic court adjoining the sacristy, a perfect gem of its kind, is embellished with a small fountain in the form of a reliquary, surmounted with eight statues of bishops in a sitting posture, in stone.

When the *Pourtour*, or passage round the choir, is open, visitors are at liberty to walk through it, except during divine service. The chapels in this part of the church chiefly contain monuments to former archbishops of Paris. The first beyond the sacristy is that of *Msgr. Affre*, by Debray, with the inscription, 'Puisse mon sang être le dernier versé!' Then that of *Msgr. Sibour*; that of the *Duc d'Harcourt* (d. 1718) represents the deceased rising from the tomb, by Pigalle (d. 1785); the chapel of *Msgr. Darboy* and his predecessor *Cardinal Morlot* contains a statue in a kneeling posture; that of *Cardinal de Belloy* (d. 1806) contains a *group in marble by Deseine, representing the venerable prelate at the age of 99 giving alms to a woman and her child; that of *Msgr. Juigné* (d. 1811) is by Cartellier; *Msgr. de Quelen* (d. 1839) is represented by a half recumbent statue; *Cardinal de Noailles* (d. 1729), a figure in a kneeling posture. Outside the choir are some well executed reliefs in stone, gilded, representing scenes from the life of Christ.

The *view from the towers of Notre Dame, the finest in the city, except that from the Tour St. Jacques (p. 136), embraces the course of the Seine with its numerous bridges and the principal public edifices in the environs. The entrance to the towers is outside the church, to the l. of the portals. The dwelling of the custodian is reached by 63 steps (fee 20 c.), and the platform on the summit by 305 more. Halfway up, the great *Bell* is shown for an additional fee of 20 c.; it is one of the largest in existence, weighing 16 tons, and the clapper nearly half-a-ton.

The towers afford the best view of the spire which was erected in 1859 over the centre of the church. It is constructed of oak and covered with lead, and is 146 ft. in height.

In order to complete our inspection of Notre Dame, we shall now walk round the whole church. The *Lateral Portals* consist of vaulted bays enriched with sculptures, and crowned with pointed pediments. Above each is an open gallery with stained glass windows, a large

rose window like that of the façade, and a lofty pediment pierced with a smaller rose and flanked with two turrets. In other respects the sides of the building are comparatively plain, the original buttresses having been sacrificed to the inserted chapels.

The outside of the choir is adorned with 23 interesting *Bas-Reliefs* in painted stone, executed in the middle of the 14th cent., and representing scenes from the life of Christ.

The ***Fontaine Notre Dame** at the back of the cathedral, which adorns a square formed on the site of the old archiepiscopal palace, is an elegant monument, 48 ft. in height, designed by Vigoureux, and erected in 1845. The base consists of a double basin into which water is poured from the mouths of dragons which are subdued by angels, and above them rises a miniature building in the Gothic style. The latter is composed of three graceful columns, bearing a spire with indented outlines, beneath which is a statue of the Virgin holding the Child in her arms. At the end of the island, a few paces beyond the fountain, is the —

Morgue (open daily, except Sundays), a building where corpses of unknown persons who have perished in the river or otherwise are exposed to view for three days. The bodies are placed on marble slabs, kept cool by a constant flow of water, and their clothing is hung above them. The corpses thus exposed number about 290 annually, 50 of them being those of women. The painful scene attracts many spectators daily, chiefly persons of the lower orders.

The long building which rises on the back of the Seine, on the N. side of the Place de Notre Dame, is the **Hôtel-Dieu**, the oldest hospital at Paris and probably in Europe, having been founded in 660, under Clovis II. The old building, which has of course been frequently restored, is about to be demolished, as the spacious *Nouvel Hôtel Dieu* is now completed. Beyond these buildings rise two large barracks completed in 1866, the Tribunal, and the Palais de Justice (see below).

The small iron stalls between the *Nouvel Hôtel Dieu* and the Tribunal de Commerce have lately been constructed for the flower-market held here on Wednesdays and Saturdays.

21. Palais de Justice and Sainte Chapelle.

Tribunal de Commerce. Conciergerie. Préfecture de Police. Place Dauphine. Pont Neuf. Fontaine St. Michel.

The W. half of the *Cité* island, at the W. end of which the Seine is crossed by the *Pont Neuf*, is occupied by an almost unbroken mass of buildings, consisting of the *Palais de Justice* in the centre, the *Conciergerie* on the Quai de l'Horloge to the N., and the *Préfecture de Police* on the Quai des Orfèvres to the S. The island was anciently the residence of the French monarchs, but the palace was ceded by Henri II. (d. 1559) to the parliament, which at that period was the supreme tribunal of the kingdom.

***Palais de Justice.** The original edifice suffered so much by fire in 1618, and again in 1776, that nothing of it now remains except the towers: *Tour de l'Horloge*, *Tour du Grand César*, and *Tour de Montgomery*, all on the N. side, and beyond them the pinnacled *Tour d'Argent*. The first of these towers, forming the N.E. corner of the Palais, next to the *Pont au Change*, with the large clock adorned with two figures representing Justice and Piety, was carefully restored and decorated in 1852. The first public clock seen in France was placed here in 1370 by Henri de Vic, a German clockmaker, and continued in use for about four centuries.

The Palais de Justice (open daily, except Sundays) underwent extensive alterations between 1839 and 1871, the numerous dark passages and nooks which disfigured the interior having been removed. The new buildings on the W. side were completed in 1869, and the fitting up of the interior was progressing rapidly when war was declared against Prussia in 1870. The wanton destruction of the greater part of this imposing pile on 22nd May, 1871, forms another of the hideous list of crimes of which the Commune was guilty. Several of the courts were entirely destroyed, and others more or less injured, but the work of restoration is progressing, and the business of the different tribunals is still, although under difficulties, transacted within the building. A considerable time, however, must necessarily elapse before the damage is entirely repaired. In the spring of 1874, the *Salle des Pas Perdus* and the *Tour de Montgomery* had not yet been rebuilt.

The different courts of justice, the *Cour de Cassation* (entirely destroyed in 1871), the *Cour d'Appel*, the *Assises*, the *Tribunat de Première Instance*, and the *Tribunat de Police*, sit here from 11 till 3 o'clock, and should be visited by the traveller who desires to witness the proceedings of a French tribunal. A guide (1—2 fr.) will be found useful, and one of the 'écrivains publics' who are to be found in the galleries may be hired for the purpose. In the *Chambre de Police Correctionnelle* very amusing scenes sometimes occur, and the pleading is often excellent; but those who are interested in legal questions will of course prefer to visit one of the courts in which a civil case is being tried, and where they will hear some of the most eminent barristers plead. The French *Barreau* is probably unsurpassed in eloquence, though not perhaps in soundness of reasoning and breadth of views.

The principal entrance of the Palais de Justice is by the *Cour d'Honneur*, adjoining the *Boulevard du Palais*, and separated from it by a handsome railing. The projecting façade is adorned with four Doric columns and symbolical statues above them, and covered with a quadrangular dome. The great stair leads to a long vestibule used as a cloak-room.

Judges and advocates in their black robes, the latter sometimes

in conference with their clients, are usually seen pacing up and down in this hall, as well as in the other galleries. Around it sit the public writers, whose office is to render assistance with their pens to inexperienced litigants. This busy scene is the only interesting feature in the Palais de Justice to those who do not desire to visit the courts themselves.

The way to the Sainte Chapelle is to the l., while the stair in the middle, adorned with a statue of Justice, leads to the two first chambers of the Cour d'Appel. We turn to the r. and pass through a glass door to see the ruins of the *Salle des Pas Perdus*, a lofty vaulted hall, supported by columns, and one of the largest of the kind, being 85 yds. long, and 29 yds. in width. A number of 'Chambres', or courts, opened into it, and it extended as far as the boulevard. Many historical reminiscences attach to this part of the building. Before the fire of 1618, this was the great hall of the palace, where the clergy of the '*basoche*' (a corruption of *basilica*, or royal palace) were privileged to perform moral plays and farces. About halfway down the hall, on the r. side, is a monument, at present covered by boards, erected by Louis XVIII. in 1821 to the memory of the minister *Malesherbes*, who was beheaded in 1794, the defender of Louis XVI. before the revolutionary tribunal, as the relief below, by *Cortot*, indicates; the statue is by *Bosio*; on the sides are figures emblematic of France and Fidelity, with the inscription: *Strenue semper fidelis regi suo, in solio veritatem, praesidium in carcere attulit.* (Ever courageously faithful to his king, he rendered him sound advice on the throne and assistance in prison.)

Under the Communist regime in 1871 the infamous Raoul Rigault, the 'procureur' of the Commune, established himself with his accomplice Gaston Dacosta, at first in the Cour de Cassation, and afterwards in the Salle des Appels Correctionnels, where the guards of Paris and 'sergents de ville' arrested by order of the 'comité central' on 18th March were condemned to death by a mock tribunal. On the morning of 22nd May, Rigault ordered petroleum to be poured out in different parts of the palace and set on fire. In consequence of these preparations the fire spread with fearful rapidity, and before the close of the day the greater part of the palace was reduced to a heap of ruins.

To the l. of the Salle des Pas Perdus is a long corridor, called the Galerie des Merciers, connecting the vestibule next to the Cour d'Honneur with another vestibule, parallel to the first, and adjoining the new W. façade. There is, however, no entrance at present from this side, as the works are not yet quite completed. The exterior of this façade may be seen from the Place Dauphine (see below). A handsome stair here leads to the Cour d'Assises.

The spacious halls of the ground-floor, known as the *Cuisine*

de St. Louis, also deserve a visit. They date from the time of St. Louis and Philippe le Bel, and were restored in 1868.

The ***Sainte Chapelle**, situated in the S. court of the Palais de Justice, is open daily from 12 to 4, a fee being payable on Mondays and Fridays only. It is reached directly by a passage to the l. of the railing on entering the Cour d'Honneur. This was the ancient palace-chapel, erected in 1245—48 by Pierre de Montereau for the reception of the sacred relics which St. Louis is said to have purchased from Jean de Brienne, king of Jerusalem, and his son-in-law Baldwin, emperor of Byzantium, for the sum of 3 million francs. These relics, consisting of fragments of the 'true cross', 'crown of thorns', etc., are now preserved at Notre Dame (p. 177). The chapel, a perfect gem of its kind, and the most beautiful Gothic edifice in Paris, fortunately escaped destruction in 1871, although almost entirely surrounded by a blazing mass of buildings. Height 114 ft., length 114 ft., width 39 ft. The interior consists of two chapels, one above the other, the upper having been intended for the court, the lower for the attendants. The elegant windows, with their richly sculptured mullions and mouldings, 48 ft. in height and 13 ft. in width, are filled with beautiful stained glass, representing scenes from the life of St. Louis, coeval with the foundation. The portal of the upper chapel is surmounted by a large rose window and a fine gable flanked with two graceful turrets.

The slender gilded spire which crowns the chapel, restored in 1853, is 80 ft. in height. From the year 1793 down to its last restoration, the chapel was used as a receptacle for the archives of the Palais de Justice. The interior is richly decorated. The lower chapel consists of nave and aisles, borne by clustered columns. The carved oak on the ceiling should be observed. The upper chapel, which is sumptuously gilded and painted, contains the fine stained glass already mentioned, the statues of the twelve Apostles against the pillars, and a handsome altar, recently restored, behind which is the Gothic canopy, in wood, where the sacred relics were formerly preserved.

Before visiting the Conciergerie, a pertinent of the Palais de Justice, we first cross the Boulevard du Palais to see the —

Tribunal de Commerce, situated on the l. when approached from the N. bank of the Seine. The building, which is in the Renaissance style and was completed in 1866, is uninteresting externally. It is covered by an octagonal dome, pierced with 'œils-de-bœuf', and being placed in a line with the Boulevard de Sébastopol, it commands a view of the Gare de l'Est in the distance. The interior deserves a visit. A staircase, adorned with sculptures by Dubut, ascends from the long vestibule to the courts. At the top of it are statues of Industrial Art by Pascal, Mechanical Art by Maindron, Land Commerce by Cabet, and Maritime Com-

merce by Chapu. Enclosed within the building is a quadrangle surrounded by two colonnades, one above the other, above which are caryatides supporting the iron framework of the glass-covered roof. The *Salle d'Audience*, 57 ft. long and 43 ft. wide, is wainscoted with oak, and adorned with panels in imitation of porcelain painting, and with pictures referring to the purpose of the building, by Fleury.

The *Conciergerie*, with its gloomy walls and ancient towers overlooking the Seine on the N. side, the oldest part of the building, is used as a prison for persons awaiting their examination or trial. Most of the political prisoners mentioned at p. 120 were confined here before they were conducted to the guillotine. The chamber once occupied by Marie Antoinette, who had been brought here from the Temple, now forms part of the sacristy and the chapel. Three pictures here by *Simon*, *Pajou*, and *Drolling*, represent the closing scenes of her life. A black marble slab on the wall bears an inscription, composed by Louis XVIII.

The *Préfecture de Police* (office-hours 9—4) was established in 1800 in two buildings to the W. of the Palais de Justice, termed the *Cour des Comptes*, erected in 1504, burned down in 1737, and afterwards rebuilt, and the *Hôtel des Premiers Présidents du Parlement*, erected in 1607. These buildings having become inadequate for modern requirements, it was determined to transfer the Préfecture to a new edifice adjoining the Palais de Justice on the S. side, and facing the Quai des Orfèvres. This new Préfecture was completed in 1870, but the transference of the offices had not been effected when the Franco-Prussian war was declared. The old préfecture had been occupied by twenty-seven successive prefects, the last usurpers of the office having been the Communists Raoul Rigault and his successor Th. Ferré, a member of the 'comité du salut public'. One of the most atrocious crimes of which Rigault was guilty was committed here on 24th May, 1871, the day of the burning of the Préfecture by his accomplice Ferré. On the morning of that day Rigault ordered 150 prisoners detained at the Dépôt de la Préfecture to be set at liberty. Their joy at their supposed release, however, was converted into dismay when they were required to aid in the defence of the barricades against the government troops. As they refused to obey, the insurgents at once began to fire on them. The survivors retreated hastily to the prison which they had quitted, but finding it in flames, fell an easy prey to the fiendish wrath of their murderers.

From this point, under the second Empire, radiated all the threads which constituted the partly visible and partly invisible network of police authority which extended over the whole city. The prefect of the police had an annual sum of 13 million francs at his command, for the maintenance of 300 officials, 7000 com-

missaries, inspectors, and sergents de ville, 3000 men of the Garde municipale, and 800 sapeurs-pompiers or fire-men. By this efficient staff, public order as well as the public health were admirably provided for. Paris, the once notorious *Lutetia*, or muddy city, became one of the cleanest towns in the world, and, notwithstanding the 60,000 criminals of various kinds which it was computed to harbour, afforded greater security to its inhabitants than the quietest provincial town.

Under the present Republic, this admirably organised police system continues to exist, though with some modifications. The buildings of the préfecture, however, the old, as well as the new above mentioned, were destroyed on 24th May, 1871; the former entirely, being partly constructed of wood, the latter in the interior only. On 23rd May, Ferré, the last soi-disant prefect, directed the walls and furniture of these extensive edifices to be saturated with petroleum, and ordered the concierge to be imprisoned for refusing to assist him. On the same evening, this ruffian and twenty-nine of his associates celebrated a banquet within the buildings, to which, on the termination of their midnight orgies, they set fire in eleven different places. The concierge fortunately effected his escape, and succeeded in rescuing a number of valuable documents from the flames, but all efforts to extinguish the conflagration were fruitless.

The offices of the Préfecture de Police are temporarily established in the buildings connected with the Palais de Justice, the entrances being on the Quai de l'Horloge and the Quai des Orfèvres, on opposite sides of the island; but the new building destined for the purpose on the Boulevard du Palais and the Quai des Orfèvres, to the l. of the Sainte Chapelle is now approaching completion.

The W. façade of the Palais de Justice, by Duc, is unfinished. The gravity of the style accords well with the purpose of the building. The second vestibule above mentioned will be entered by three doors on this side, that in the centre being approached by a handsome stair, adorned with eight fluted Doric columns.

Opposite this façade stood the old Préfecture, destroyed in 1871, the ruins of which have been cleared away. A little farther towards the W. lies the triangular —

Place Dauphine, constructed under Henri IV. (d. 1610), with brick houses coeval with those of the Place des Vosges (p. 62), and formerly the residence of the parliamentary advocates and officials. In the centre of the Place, which was much damaged in 1871, rises *Desair's Monument*, a fountain surmounted by a bust of the general, who is being crowned with laurels by a figure representing France. The inscriptions which record the virtues of the general and his death at Marengo on 14th June, 1800, are not exaggerated, as he was called 'the just sultan' by the Egyptians,

and 'le bon général' by the German peasantry. An opening at the W. angle of the Place Dauphine leads to the —

***Pont Neuf**, a bridge 360 yds. in length, crossing both arms of the Seine. It is embellished with an equestrian *Statue of Henri IV.*, erected in 1818 to replace one which had stood here from 1635 to 1792, when it was melted down and converted into cannon. By way of retaliation Louis XVIII. condemned the statue of Napoleon on the Vendôme column and that of Desaix in the Place des Victoires to a similar fate. At the sides are two reliefs in bronze, one of which represents Henri IV. distributing bread among the besieged citizens of Paris; the other, his halt at Notre Dame, where he causes peace to be proclaimed by the Archbishop of Paris.

The stair adjoining the monument descends to the *Ecole de Natation Henri IV.*, a swimming-bath in the Seine (p. 40), and to the concerts of the Vert Galant (p. 50).

In the 16th cent. the Pont Royal was the scene of the recitals of Tabarin, a famous satirist of the day, and was long afterwards the favourite rendezvous of jugglers, showmen, loungers, and thieves.

This bridge, the neighbouring quay, the Quai Conti on the l. bank, and the Pont des Arts, the next bridge lower down, all command a fine general *view of the Louvre. The large building on the Quai Conti is the Monnaie (p. 211). The wall of the house No. 5, near the door, bears a gilded inscription to this effect: '*Souvenir historique. L'empereur Napoléon Bonaparte, officier d'artillerie sortant, en 1781, de l'école de Brienne, demeurait au cinquième étage de cette maison.*'

Crossing from the Cité to the left bank of the river by the Boulevard du Palais, we enter the *Boulevard St. Michel*, which forms the continuation of the last named and of the Boulevard de Sébastopol. Against the wall of a corner house in the Place at the beginning of this street rises the **Fontaine St. Michel**, erected in 1860, a handsome monument 83 ft. in height, in the form of a triumphal arch in the Renaissance style, with a niche in the centre containing a group of St. Michael subduing the dragon, in bronze by *Daret*. Under the group is an artificial rock from which the water falls into three basins flanked with griffins. On each side of the niche are columns in red marble, bearing statues of Truth, Prudence, Power, and Justice, in bronze. Above is an inscription, and a pair of eagles with outspread wings. The lowness of the monument is one of its chief defects.

Ascending the Boulevard, we cross that of St. Germain, which is still unfinished, pass the Musée des Thermes (p. 197) on the l., the Lycée St. Louis on the r., the Place de la Sorbonne on the l., and reach the Jardin du Luxembourg on the l.

LEFT BANK OF THE SEINE.

22. Palais du Luxembourg.

Garden. Ney's Monument. Observatory.

In the quarters of the city on the l. bank of the Seine, viz. the *Faubourg St. Marcel*, *Faubourg St. Jacques* and *St. Michel* (*Quartier Latin*), and the *Faubourg St. Germain*, the principal objects of interest are the *Jardin des Plantes* (p. 201), the *Pantheon* (p. 192), and the *Palais du Luxembourg*, with its *Gallery of Modern Pictures*, the last of which deservedly holds the first rank. Like the collections of the *Louvre*, it is open to the public daily, Mondays excepted, from 9 to 5 in summer, and 10 to 4 in winter. The garden is open daily. Visitors were formerly admitted to the palace also (gratuity 1 fr. for one pers., 2—3 fr. for a party), but since the destruction of the *Hôtel de Ville* it has been occupied by the offices of the *Préfet de la Seine*, and is at present closed to the public. (Restaurants, see p. 15. Omnibus lines H, AF, and AG, see p. 23).

***Palace.** The *Palais du Luxembourg*, the largest in Paris after the *Louvre*, the *Tuilleries*, and the *Palais Royal*, was erected in the style of the *Pitti Palace* at Florence and sumptuously decorated by *Debrosse*, by order of *Marie de Medicis*, in 1615. It was afterwards altered by *Chalgrin*, the architect of the *Arc de l'Etoile*. It was here, in the spring of 1621, that *Rubens* designed the large pictures representing scenes from the queen's life, now in the *Louvre*, which he afterwards executed at Antwerp with the aid of his pupils, and exhibited in the halls of the *Luxembourg* in 1625. The long gallery still contains frescoes by *Jordaens*, the talented pupil of *Rubens*.

The palace derives its name from the Duke of Pinay-Luxembourg, whose mansion formerly occupied the same site; and although various other names have been proposed, none of them has ever been permanently adopted.

The palace continued to be a royal residence down to the Revolution, shortly before which it was presented by Louis XVI.

to his brother the Count of Provence (Louis XVIII.), who quitted it in June, 1791.

The Convention, which had selected the Tuileries as the centre of its operations, converted the Luxembourg into a prison, chiefly for persons of noble family, and Hébert, Camille Desmoulins, Danton, Robespierre, the artist David, Joséphine Beauharnais, and others were afterwards confined here. In 1795 the building was named the *Palais du Directoire*, and afterwards the *Palais du Consulat*. The Consulate, however, sat here for a short period only, as Bonaparte removed to the Tuileries on 29th Feb., 1800.

During the first Empire the palace was occupied by the senate, and termed *Palais du Sénat-Conservateur*. After the Restoration, and under Louis Philippe, the *Chamber of Peers* met here. In March and April, 1848, the '*Commission des Travailleurs*' under Louis Blanc held its Socialist meetings in the palace. From 1852 to 1870 it was again styled *Palais du Sénat*, that body having again sat here during the second Empire. Since 1871, as already mentioned, the palace has been occupied by the offices of the Préfet de la Seine.

The principal façade, which has been restored in conformity with the design of Desbrosse, rises opposite the Rue de Tournon. It is nearly 100 yds. in width, and consists of a central dome-covered pavilion and two wings connected by galleries. It is adorned with Tuscan, Doric, and composite columns placed above each other. On the whole the building is one of the handsomest and most symmetrical in Paris, although somewhat heavy. The façade towards the garden is similar to the principal front, but more effective, partly owing to its more open situation.

Although the picture gallery only is at present open to the public, the other apartments may also be described, as visitors may before long be again admitted to them.

The **Salle du Trône*, sumptuously fitted up in 1856, was formed from the old *Salle du Sénat* and *Salle des Conférences*. The walls are adorned with a series of large pictures of scenes from the history of the Napoleons: 1. Napoleon I. elected Emperor, by *Signol*; 2. He signs the Concordat, by *Hesse*; 3. Presentation of the flags captured at Austerlitz, by *Philippoteaux*; 4. Napoleon at the Invalides, by *Couder*. In the dome, Apotheosis of Napoleon I. and Triumph of Universal Suffrage, by *Alaux* (7,500,000 votes in favour of the late Emperor). 5. Distribution of eagles in the Champ de Mars in 1852, by *Pils*; 6. Return of the Pope to Rome in 1849, by *Benouville*; 7. The Senate proclaiming the Empire, by *Couder*; 8. Napoleon III. inspecting the progress of the New Louvre, by *Gosse*. The paintings in the semi-domes, by *Lehmann*, represent France obtaining Religion and Independence under the Merovingians and Carolingians, and France under the Capetians, the Valois, the Bour-

bons, and the Empire. The *Galerie des Bustes*, containing the busts of the senators of the first Empire, surrounds the *Salle du Sénat*. The latter was destroyed by fire in 1859, but was restored in its original form. The lowest seats were reserved for princes, cardinals, and marshals. Returning through the *Salle du Trône*, we next enter the *Cabinet de l'Empereur*, which contains the following pictures: 1. Napoleon III. entering Paris, by *Couder*; 2. His Marriage, by *Fleury*; 3. Napoleon I. signing the Peace of Campoformio, by *Brisset*; 4. The 18th Brumaire, by *Vinchon*. A stair now descends to the *Apurments of Queen Marie de Medicis*.

The decorations of the *Bed-Chamber* of Marie de Medicis were torn down and partially destroyed during the first Revolution, but some of them were afterwards found in a garret of the Louvre. Louis XVIII. caused this apartment to be restored in its former style in 1817. The decorations, which consist of arabesques on a gold ground, are executed with great taste, and the paintings are of the school of Rubens. After the restoration, and under Louis Philippe, this room was known as the *Salle du Livre d'Or*, being used as a receptacle for records of the titles and armorial bearings of the Peers of France. At that period it was customary for members of noble families to have their marriages solemnised in the *Chapel* of the Luxembourg, which was restored and richly decorated in 1842.

The *Librury* of the Senate, a handsome gallery with 40,000 vols., is not shown to the public. The dome is adorned with one of the finest works of the talented *Eugène Delacroix* (d. 1863), representing Elysium as portrayed by Dante, and remarkable for its spirited style and rich colouring.

The ****Musée du Luxembourg**, a collection of *Works of Living Artists*, consisting of paintings, sculptures, drawings, engravings, and lithographs, about 400 in all, is situated in the E. wing of the palace. The works of the most distinguished masters are generally transferred to the Louvre about ten years after their death.

The usual *Entrance* is opposite de Théâtre de l'Odéon, by the first door to the r. within the railing of the garden at the N.E. end, whence a mean staircase is ascended.

With a few exceptions, the pictures are works of a high class, but the sculptures are inferior. Each work has the name of the artist attached. A few of the most interesting pictures are enumerated here, although many others are hardly less worthy of careful inspection. It should be borne in mind that the collection is always to some extent in a transitional state, new works being added and the older removed.

Most of the sculptures are in a gallery on the ground-floor (p. 190), but we shall visit the picture gallery first, which also contains some statuary.

The changes in the position and numbering of the pictures are so frequent that to prevent confusion we shall enumerate some of the principal works in the alphabetical order of the names of the artists, that being also the order in which they are numbered. As the names are marked on the pictures in every case, and the saloons are neither very large nor very numerous, the visitor will have little difficulty in finding the works mentioned below.

The ceiling of the *Grande Galerie*, which is first entered, is adorned with paintings. That in the centre, by *Callet* (1823), represents the Rising of Aurora; the others, by *Jordaens* (d. 1678), a pupil of Rubens, are the twelve months.

There are two small picture rooms adjoining this gallery, and opposite the entrance is a corridor with drawings, portraits, elevations of buildings, etc., beyond which are several rooms containing paintings, sculptures, cartoons, drawings, miniatures, and chalks.

PAINTINGS.

1. *Achard*, Waterfall in the ravine of Cernay-la-Ville; 2. *Achenbach*, Fête at Genazzano; 3. *Aligny*, Prometheus.

12. *Baudry*, Fortune and the child; 14. *Bellangé*, Review under the Empire; *17. *Betty*, Pilgrims going to Mecca; *18. *Benouville*, St. Francis of Assisi blessing the town of Assisi before his death; *27. *Rosa Bonheur*, Agriculture in Nivernais; 28. *Bouguereau*, Philomela and Procne; 29. *Brascassat*, Landscape and cattle; *Breton*, *32. Blessing the crops, *33. Recal of the gleaners; *Brion*, 35. Pilgrims of St. Ottilia in Alsace, 36. End of the deluge; 37. *Busson*, Shooting in the fens of the Berri.

Cabanel, Death of Romeo and Juliet; *Cabat*, 38. Pond at Ville d'Avray, near Sèvres, 39. Autumn evening; 41. *Chassériau*, Tepidarium, or bath-room; 49. *Comte*, Henri III. and the Duc de Guise; 50. *Corot*, Landscape; 52. *Couder*, The Levite of Ephraim; 53. *Couture*, Romans of the period of decline; 54. *Curzon*, Psyche.

Daubigny, 58. Lock in the valley of Optevaz, in the Isère, 59. Spring; 60. *Dauzats*, Monastery of St. Catherine on Mt. Sinai; *Decamps*, 62. Saul, 63. The Caravan, two sketches; 64. *Dehodencq*, Bull race in Spain; *Delacroix*, *65. Dante and Virgil in the infernal regions (crossing the Styx under the escort of Phlegyas; among the guilty shades who endeavour to enter the boat, Dante recognises Florentines), 66. Scene from the massacres of Scio in 1822, 68. Algerian harem, 69. Jewish wedding in Morocco; *P. Delaroche*, 70. Death of Queen Elizabeth, 71. Children of Edward; *Desgoffe*, 75, 76. Vases of amethyst and rock crystal (16th cent.); 77. *Desjobert*, Landscape painters; 78. *Mme Desnos*, Portrait of a woman; 79. *Deveria*, Birth of Henri IV.

H. Flandrin, 88. Study, 89. Portrait of a girl; 96. *Français*, Orpheus; 98. *Fromentin*, Hawking.

Gerôme, Cock fight; 106. *Eug. Giraud*, Dance at a 'posada' in

Grenada; 108. *V. Giraud*, Slave market; 111. *Gleyre*, Evening; *Gudin*, 114. Squall in the roads of Algiers in 1831, 115. Burning of the 'Kent'; 116. *Guillaumet*, Evening prayer in the Saharah.

Hébert, 120. The malaria, 122. Les Cervaroles (Italy); 124. *Heilbuth*, The Mont-de-piété; *Heim*, 125. Scene from Josephus' History of the Jews, 126. Charles X. distributing rewards; 127. *Huet*, Inundation.

Ingres, 133. Christ giving St. Peter the keys of heaven; 133. Ruggiero releasing Angelica, from Ariosto; 134. Portrait of Cherubini; 135. Apotheosis of Homer, painted for the ceiling of the Galerie du Bord de l'Eau in the Louvre (p. 105); 137. Birth of Venus Anadyomene; 138. The spring.

142. *Isabey*, Embarkation of admirals de Ruyter and de Witt; 143. *Jacque*, Landscape with flock of sheep.

157. *Larivière*, The plague at Rome in the pontificate of Pope Nicholas V.; 158. *Laugée*, Eustache Lesneur with the Carthusians; 160. *Lazerges*, Descent from the Cross; 162. *Lefebvre*, Nymph and Bacchus; 164. *Lehmann*, Distress of the Oceanides; 165. *Ad. Leleux*, Wedding in Brittany; 168. *Lenepveu*, Martyrs in the catacombs; 169. *Eug. Leroux*, The new-born infant, an interior in Lower Brittany.

Marchal, 173. Choral of Luther, 174. Hiring market at Bouxviller in Alsace; 175. *Matout*, Woman of Boghari killed by a lioness; *Meissonnier*, 176. Napoleon III. at Solferino, *177. The emperor and his staff; 181. *Montessuy*, The Madonna of Cervara (Italy); *184. *Müller*, Summons of the last victims of the Reign of Terror.

190. *Philippoteaux*, Louis XV. visiting the battle field of Fontenoy.

Regnault, 195. Portrait of General Prim, 196. Execution at Grenada; *Robert-Fleury*, 299. Conference at Poissy in 1561, 200. Jane Shore, 201. Pillage of a house in the Giudecca at Venice in the middle ages; 205. *Roqueplan*, Coast scene in Normandy; *Ph. Rousseau*, 207. The importunate, 208. Storks asleep, 209. Kid browsing; 210. *Th. Rousseau*, Egress of the forest at Fontainebleau.

Saint Jean, 214. Notre Dame des Roses, 215. Flowers among the ruins, 216. The harvest; *Ary Scheffer*, 217. Death of Géricault, 218. Sonliote women, 219. Eberhard Count of Wurtemberg, surnamed the Growler; *Schnetz*, 220. Scene from an inundation, 221. Vow to the Madonna; *205. *Schreyer*, Artillery charge at Traktir in the Crimea; 227. *Signol*, The woman taken in adultery.

229. *Tassaert*, A distressed family; 231. *Tissot*, Meeting of Faust and Marguerite; 235. *Troyon*, Return to the farm.

H. Vernet, *237. Barrier of Clichy in 1814, with Marshal Moncey and the national guard opposing the Russians, 238. Raphael at the Vatican; 240. *Vetter*, Molière and Louis XIV.

246. *Ziem*, View of Venice.

SCULPTURES.

Aizelin, Psyche.

Barryas, Girl of Megara; 297. *Barye*, Jaguar devouring a hare (on the 1st floor); 299. *Bonnassieux*, Meditation; *Bourgeois*, The Pythia of Delphi.

303. *Carrier-Belleuse*, Hebe asleep; *Cavelier*, 304. Truth, 306. Mother of the Gracchi; 307. *Chapu*, Joan of Arc; 308. *Clesinger*, Roman bull; 309. *Crauk*, Bacchante and satyr.

311. *Delorme*, First attempt; *Dubois*, 312. John the Baptist when a child, 313. Florentine singer; 315. *Dumont*, Leucothea and the young Bacchus; *Duret*, *317. Neapolitan fisherman dancing the tarantella, 318. The Improvisatore on a comic theme.

Falguière, 319. Christian martyr, 320. Victorious cock.

326. *Gatteaux*, Minerva after the Judgment of Paris (1st floor); 328. *Guillaume*, Anacreon; *G. Guiton*, The passer-by (1st floor).

331. *Hiolle*, Arion on the dolphin.

332. *Iselin*, Boileau.

333. *Jaley*, The prayer (1st floor); 335. *Jouffroy*, Girl confiding her first secret to Venus.

336. *Leharivel-Durocher*, Being and seeming; *Leroux*, Violet girl (in the corridor on the 1st floor).

340. *Maillet*, Agrippina and Caligula; 344. *Marcellin*, Bacchante; 347. *A. Millet*, Ariadne; *Moreau*, Spinner (1st floor), Aristophanes; 351. *Moulin*, Discovery of antiquities at Pompeii (in the corridor, 1st floor).

352. *Nanteuil*, Eurydice.

353. *Oliva*, Rembrandt, a bust in bronze (1st floor).

Perraud, 355. Childhood of Bacchus (1st floor), 356. Despair; 357. *Pollet*, An hour of the night.

358. *Salmson*, Skein winder.

361. *Truphème*, Girl at the spring.

DRAWINGS. Among the most interesting are designs by *Ingres* for the stained glass in the Chapelle de Dreux and the Chapelle de St. Ferdinand at Neuilly (p. 127). St. Ferdinand and St. Helena are represented with the features of the Duke and Duchess of Orleans. There are also five studies by *Flandrin* for the paintings in St. Germain-des-Près (p. 210).

MINIATURES. Among these, three portraits of Abd-el-Kader by *David* deserve mention.

The ***Garden** of the Luxembourg, on the S. side of the palace, open daily till 10 or 11 in summer, and till 6 in winter, contains well-kept flower-beds and pleasant, shady walks. It is generally entered by the same gate as that leading to the Musée, to the l. of the façade of the palace. Opposite this gate is the theatre of the *Odéon* (p. 45), built in 1818, a heavy and unattractive edifice, with a Doric portico on the other side. The

interior is well fitted up, and the chandelier is particularly handsome. The galleries outside the building are occupied by book, music, and newspaper stalls.

In the garden, not far from the gate, to the l., rises the handsome **Fontaine de Médicis*, by Debrosse, in the Doric style, with imitations of stalactites. Three niches between the columns are filled with sculptures by *Ottin*, among which the group in the middle represents Polyphemus surprising Acis and Galatea. Above are river-gods emptying their urns. This fountain has two fronts, a 'Fontaine de Lédæ' having been added to it on the side next the Rue de Médicis.

To the l. of the long basin of the fountain is a group in marble of Adam and his family, by *Garraud*.

In the centre of the garden, in front of the palace, are extensive flower-beds enclosed by slopes with balustrades, and embellished with a large basin in the middle with a group of children and a fountain. Beside this basin rise two columns in speckled Italian marble, surmounted by a David, the conqueror of Goliath, and a Nymph, Italian work of the 16th century. We observe also an Archidamas about to throw the disc, by *Lemaire*, and copies of the Borghese Gladiator and the Diana of Versailles. The terraces surrounding the parterre are embellished with twenty modern statues in marble, representing celebrated women connected with the history of France. Then, farther to the E., a fine statue of Velleda, the Germanic prophetess (A. D. 70), by *Maindron*.

In summer a military band plays in one of the central parterres daily from 5 to 6 p. m.

The dome-covered building visible at the end of the avenue leading from the basin is the Observatory (see below). Towards the E. rises the dome of the Pantheon (p. 192), and towards the W., in the direction of the palace, the two towers of St. Sulpice (p. 208) are observed. To the r. on the way towards the Observatory is a pretty 'jardin anglais', occupying the site of the old 'pépinière', or nursery, and to the l. is the new Orangery, beyond which rises the Ecole des Mines, entered from the Boulevard St. Michel.

The garden has of late been considerably reduced in extent. The triangle which it originally formed has been intersected about two-thirds of the way towards the apex by a broad road which connects two quarters formerly separated by the garden, and the remainder of the triangle will probably be sold for building purposes. The Avenue de l'Observatoire, however, has been reserved and converted into a promenade flanked with trees and adorned with statuary. This avenue is also intersected by a transverse road. About halfway down the avenue, at the point where the garden formerly terminated, is the Carrefour de l'Observatoire, a Place in which a fountain is now being erected. On the farther side of this square rises the —

Statue of Marshal Ney, in bronze, designed by *Rude*, erected in 1853, and bearing a record of the battles at which Ney was present. It stands on the spot where the marshal was shot on 7th Dec., 1815, in execution of the sentence pronounced by the Chamber of Peers on the previous evening. The statue is not a successful work, the action being too violent, and the open mouth unpleasing. The prolongation of the avenue leads to the —

Observatoire, a celebrated institution, founded in 1672. Visitors are only admitted by permission of the director, which is not easily obtained. The meridian of Paris runs through the centre of the building. The dome, which is 42 ft. in diameter, is constructed so as to revolve round its vertical axis when required.

23. The Pantheon.

Library of Ste. Geneviève. St. Etienne du Mont.

The ***Pantheon** stands on the site of an ancient church erected in honour of Ste. Geneviève, the patron saint of Paris, who was interred here in 512. The present church was designed by *Soufflot*, the foundation-stone laid by Louis XV. in 1764, and the building completed in 1790. It was also dedicated to Ste. Geneviève, but in 1791 the Convention resolved to convert it into a kind of temple, gave it the name of 'Pantheon', and furnished it with the inscription, '*Aux grands hommes la patrie reconnaissante*'. These words were erased in 1822, but renewed in 1830 after the July Revolution, and still retain their place, notwithstanding a decree of 1851, by which the edifice was restored to its sacred use under its original name of '*Église St. Geneviève*'. The building is cruciform in shape, but otherwise hardly resembles a church.

The Pantheon is one of the most imposing buildings in Paris, and stands on a slight eminence commanding the whole city. It is a good example of the Græco-Roman style of architecture, although in some respects open to criticism. The building is cruciform, the arms to the r. and l. of the façade being shorter than the others. The façade, turned towards the W., consists of a large portico of 22 Corinthian columns, 65 ft. in height and 7 ft. in circumference, disposed in three rows and rising from a platform approached by eleven steps. Including the colonnade, the church is 123 yds. in length and 92 yds. in width externally. The arms of the cross, 80 ft. in height, are plain and almost without ornament, serving as a kind of pedestal for the majestic dome in the centre. This central structure consists of a base, 50 ft. in height, bearing a kind of circular temple environed by 32 Corinthian columns, terminated by a gallery, above which rises the dome, 75 ft. in diameter, and, including the lantern with its ten columns at the summit, about 80 ft. in height.

The **Pediment* above the portico, 117 ft. in length and 23 ft. in height, contains a fine group by *David d'Angers*. The principal figure, 16 ft. in height, represents France distributing garlands to her sons; to the l., under the protection of Liberty, are the illustrious civilians Malesherbes, Mirabeau, Monge, and Fénélon; then Manuel, Carnot, the celebrated general of engineers and chief leader of the wars of the first Revolution, Berthollet, the chemist, and Laplace, the mathematician. A second row consists of the painter David, Cuvier, Lafayette, Voltaire, Rousseau, and the physician Bichat. To the r., beside the figure of History, are soldiers of the Republic and of the Empire, among them Bonaparte, as leader of the Italian army; behind him a stern old grenadier leaning on his musket, emblematic of discipline, and the celebrated young drummer of Arcole as the representative of youthful audacity. In the two angles of the pediment are pupils and students of the *Ecole Polytechnique*.

Under the portico are placed two groups in sandstone by *Maindron*, representing Ste. Geneviève imploring Attila, the leader of the Huns, to spare the city of Paris; and the Baptism of the Franconian king Clovis by St. Remigius.

For the ascent of the dome (see below) and the inspection of the vaults two tickets must be procured here, the former costing 30, the latter 50 c. One of the custodians in the l. aisle will show the way.

The church is entered by three handsome bronze doors. The interior consists of a spacious rotunda, flanked by a gallery supported by Corinthian columns. Notwithstanding the imposing dimensions of the dome, it is not so effective as it was intended to be. Soufflot, the architect, is said to have died of chagrin (1781) on finding that the weight of the superstructure was too great for the columns destined to support it. Rondelet, his successor, before proceeding with the work, was obliged to substitute pillars, connected by massive arches, for the original columns. The dome consists of three concentric sections, one above the other, the second of which is adorned with paintings by *Gros*. The paintings on the pendentives, by *Gérard* (d. 1837), represent Death, France, Justice, and Glory. The frescoes of the hemicycle above the high altar are, on the r., Christ pronouncing a blessing, with St. Peter and St. Germain, and on the l. St. Paul and St. Geneviève. The altar in the chapel of St. Geneviève in the r. transept is surmounted by four angels bearing a reliquary, designed by *Pillon*. The copies of Raphael's Stanze which were formerly here are now preserved in the gallery of copies (p. 216)

The stair ascending to the *Dome* (11—5 o'clock only; admission, see above) is in the left transept. The top of the first section of the dome is reached by 328 steps, and we now have an opportunity of inspecting the oil-paintings in the second

section by Gros (d. 1835), executed in 1824, for which the artist received from Louis XVIII. a remuneration of 100,000 fr., being double the sum originally fixed, and the title of baron. This fine composition, which covers a superficies of 3150 sq. ft., represents Ste. Geneviève receiving homage from Clovis, the first Christian monarch of France, and Charlemagne, St. Louis, and Louis XVIII. Above are Louis XVI., Marie Antoinette, Louis XVII., and Madame Elisabeth, the victims of the Revolution.

A farther ascent of 94 steps leads to the gallery above the colonnade, which commands a magnificent and extensive prospect, but less picturesque than the views from the Tour St. Jacques and Notre Dame, as the Seine is not visible hence.

The entrance to the *Vaults (Caveaux; 11—4½ o'clock; admission, see above)* is behind the high altar. They are supported by 20 pillars, and divided by partitions of masonry. *Mirabeau* was the first person whose remains were deposited here (1791). Near him was placed *Marat*, the most furious of the Jacobins, who fell on 13th July, 1793, by the hand of Charlotte Corday. Afterwards, however, both the bodies were removed by order of the Convention, that of *Mirabeau* being reinterred in the cemetery of Père Lachaise, while the remains of *Marat* were ignominiously cast into the sewers of the Rue Montmartre, near the Passage du Saumon of the present day.

About the same period two painted wooden sarcophagi, were erected here as monuments to *Voltaire* and *Rousseau*. The former, dedicated '*aux manes de Voltaire*', with a statue by *Houdon*, bears the inscription: '*Poète, historien, philosophe, il agrandit l'esprit humain et lui apprit qu'il devait être libre. Il défendit Calas, Sirven, de la Barre et Montbailly; combattit les athées et les fanatiques; il inspira la tolérance; il réclama les droits de l'homme contre la servitude de la féodalité*'. On the sarcophagus of *Rousseau* is painted a hand with a burning torch, a somewhat inappropriate emblem of the 'light' which the philosopher diffused around him, with the inscription: '*Ici repose l'homme de la nature et de la vérité*'. Both these tombs are, however, empty, the remains of the two philosophers having been secretly removed after the Restoration, and interred in some unknown spot.

Opposite the tomb of *Voltaire* is that of *Soufflot* (d. 1781), the architect of the Pantheon.

Napoleon I. also caused several of the most eminent men of his time to be interred here, among whom may be mentioned *Lagrange*, the mathematician, *Bougainville*, the circumnavigator, *Marshall Lannes*, and a number of senators. In the centre of these vaults a remarkably loud echo may be awakened by the faintest sound. A model of the edifice in plaster of Paris is also shown.

The Pantheon was the head-quarters of the insurgents in June,

1848, and was also one of the principal points occupied by the Communists in 1871, and on both occasions the barricades in the neighbourhood were only stormed by the troops after a severe struggle. The church, however, sustained little damage.

Opposite the portico, a little to the l. as the church is quitted, is situated the *Mairie du 5^e Arrondissement*, erected in 1849, and on the other side the *École de Droit* (p. 200), erected by Soufflot, the architect of the Pantheon. The lectures are public. Vacation in September and October.

On the N. side of the square is situated a long building completed by *Labrouste* in 1850, which contains the —

Library of Ste. Geneviève. On the walls are inscribed a long series of names of celebrated authors of all nations. The letters S. G. which frequently recur in the medallions, are the initials of Ste. Geneviève.

The vestibule contains busts of St. Bernard, Montaigne, Pascal, Molière, Lafontaine, Bossuet, Massillon, Voltaire, Buffon, Laplace, Cuvier, Mirabeau, Rousseau, Montesquieu, Fénelon, Racine, Corneille, Poussin, Descartes, and L'Hôpital; and a statue is to be erected in the staircase to *Gering*, who in 1469 established at the Sorbonne the first printing-press used in Paris.

The inscription over the staircase is as follows: *Bibliothèque Sainte Geneviève fondée par les Génovéfains en 1624, devenue propriété nationale en 1790, transférée de l'ancienne abbaye dans cet édifice en 1850.* The wall of the staircase is adorned with a copy by *Blaze* of Raphael's School of Athens in the Vatican, and medallions in fresco, emblematic of Science, Art, Theology, and Jurisprudence. At the entrance to the hall is a fine piece of Gobelins tapestry, representing Study surprised by night, after Balze.

The **Reading Room* on the first floor, 330 ft. in length, 66 ft. in width, and 42 ft. in height, is very skilfully constructed. The vaulting is borne by seventeen iron girders, supported in the centre by sixteen slender columns. The long rows of tables are capable of accommodating 420 readers. The library is open to the public from 10 till 3 o'clock, and for students from 6 to 10 p. m.

The collection of books, which are judiciously arranged in the upper, as well as in the lower apartments, was begun by Cardinal La Rochefoucauld in 1624, and now consists of upwards of 200,000 printed books and 7000 MSS. Among the former are a considerable number of 'incunabulæ', or specimens of the earliest printing, when the art was still 'in cunabulis', nearly complete collections of Aldi and Elzevirs, and a valuable series of periodicals from the 17th cent. down to the Empire. Vacation from 1st Sept. to 15th Oct.

Near the library, in the direction of the *Ecole de Droit*, is

the entrance to the *Collège St. Barbe*, a public school of high repute, and the oldest in France, having been founded in 1460.

At the N. E. corner of the *Place du Panthéon* rises the church of —

***St. Etienne du Mont**, an edifice in the late Gothic style, but disfigured by a Renaissance portal. It was begun in 1517, during the reign of Francis I., and in 1610 the W. portal was erected by Margaret of Valois, first wife of Henri IV.

The interior consists of a nave and two aisles, the latter unusually lofty; the columns are connected half way up by arches which support the triforium. The rich and elaborate decorations belong to the latest Gothic style, shortly before the transition to the Renaissance. The lofty vaulting is supported by 24 graceful round columns, from which spring the ribs terminating in pendent key-stones. The choir is separated from the nave by a **Jubé*, or screen, of exquisite workmanship, round the pillars of which ascend two light spiral staircases, leading to the triforium.

In the S. aisle, near the choir, is the *Tomb of Ste. Geneviève* (d. about 500), the patron saint of Paris. The sarcophagus is said to date from the period of the death of the saint, but is probably a work of the 13th century. The chapel containing it was richly decorated with painted wood, carving, and gilding in 1862.

A chapel on the same side, the 5th from the entrance, contains a life-size Entombment, in stone.

The *Pulpit*, designed by *Lahire* (d. 1655), is borne by a Samson, adorned with numerous statuettes.

Most of the paintings are of the 18th cent.; but the S. chapels contain some fine modern works by *Grenier*, *Abel de Pujol*, *Aligny*, and *Caminade*. The stained glass dates from 1568. On the wall of the S. aisle, before the chapel of Ste. Geneviève, are three large pictures presented to the church by the city of Paris. One of those above represents the Genius of France and the Parliament interceding with Ste. Geneviève for the cessation of a famine; the other, the Vow of the municipal functionaries to Ste. Geneviève. These were both executed at the beginning of the 18th cent. by *Largillière*, the greatest French portrait-painter of his time. The picture below, by *A. de Pujol*, represents the Preaching of St. Stephen.

On marble slabs are inscribed the names of illustrious personages interred in this church, among others *Pascal* (d. 1662), and *Racine* (d. 1699), but their remains have been removed. On 3rd January, 1857, *Archbishop Sibour* was assassinated here by an ex-priest.

24. Musée de Cluny, or des Thermes.

The Sorbonne.

This museum of *Roman and Mediæval Antiquities*, entered by No. 14, Rue Du Sommerard (formerly des Mathurins), in the new Place des Ecoles, is open to the public on Sundays and holidays from 11 to 4; and daily, except Mondays, from 11 to 4½ to strangers provided with a passport or visiting-card. The catalogue, which may be purchased at the door for 2 fr., is indispensable for those who desire more than a superficial acquaintance with this splendid collection.

The Roman Emperor Constantius Chlorus, who resided in Gaul from 292 to 306, is believed to have been the founder of the palace, of which the *Thermes*, or baths, still existing here, formed a part. Julian was proclaimed emperor by his soldiers here in 360; and the early Frank monarchs also resided in this palace at a later period.

At the close of the 15th century the abbots of the wealthy Benedictine Abbey of Cluny in Burgundy, who possessed extensive landed property in Paris, but no suitable residence, caused a small mansion, the *Hôtel de Cluny* of the present day, to be erected on the site of the ancient Roman palace. This edifice still retains its mediæval exterior, and is a fine specimen of the transitional style from Gothic to Renaissance. The abbots, who seldom resided in Paris, placed their mansion at the disposal of the kings of France, and it was accordingly occupied in 1515, soon after its completion, by Mary, sister of Henry VIII. of England, and widow of Louis XII. Her apartment is still termed *La Chambre de la Reine Blanche*, it having been the custom of the queens of France to wear white mourning. On 1st Jan., 1537, the marriage of James V. of Scotland with Madeleine, daughter of Francis I., was celebrated here.

The first Revolution converted this estate into national property, and in 1833 the Hôtel de Cluny came into the possession of M. *Du Sommerard*, an enthusiastic archæologist, who fitted it up as a museum. On his death in 1842 the edifice with its valuable collections was purchased by government, and united with the Roman Baths which had hitherto belonged to the municipality of Paris.

The court of the building is entered by a large gate, or by a postern under a low archway, pierced in a pinnacled wall, and framed with handsome sculptures. The principal building and the two wings have picturesque windows with mullions, an open balustrade, and dormers with admirably carved pediments. The façade is embellished with a tower, and the left wing with four large arches. The entrance to the gardens is in the right wing.

The Museum consists chiefly of *Mediæval Curiosities*, most of

them belonging to the 14th—16th cent., and partly of *Roman Antiquities*, some of which are arranged in the *Salle des Thermes*. The total number of objects is about 4000, of which a few of the most interesting only need be mentioned here. If the numerous articles of mediocre and inferior interest could be removed, the collection would lose but little value, while its organisation and accessibility would be greatly improved. As it is, the visitor is apt to become bewildered and fatigued. The three rooms on the ground-floor contain objects of less interest than those in the rooms upstairs.

2nd Room: 532. Bench of a refectory of the 15th cent.; 537. Another of the 16th cent.; 612. Chest of the 15th cent.; 104. *Ariadne forsaken*, with the features of *Diana of Poitiers*, a statuette in marble, of the 16th cent.; to the r., by the window, keys of various periods.

3rd Room. 558. Large cabinet from a sacristy, 15th cent.; 588. Cabinet, 17th cent.; 590. Chest.

4th Room: 609. Veneered cabinet of Dutch workmanship, 17th cent.; 1817. Chimney piece, 16th cent.; 578. Chest, 16th cent.

Then two rooms containing a number of carriages and sledges. The first also contains ecclesiastical vestments, of which the most interesting is No. 2422, remains of episcopal robes, and crozier of the 12th cent., found at Bayonne in 1853; then ancient weapons, carved ivory, missals, musical instruments, stained glass, ancient pictures, specimens of early printing, etc.

The stair leads first to a corridor with weapons, some of which are historically interesting, as the labels indicate.

To the r. are two rooms containing porcelain and pottery from Italy, Spain, and Germany, and the earliest French fayence, of which the most interesting is by Bernhard de Palissy.

In the room opposite: 541. State-bed of the time of Francis I.; then miniatures, etc.

Next, *Salle Du Sommerard*, containing the bust of M. Du Sommerard. This room is set apart for works in precious materials, ebony, ivory, paintings, etc. To the l. in the central glass cabinets, No. *1744. Chess-board and men of rock-crystal, formerly the property of the crown, a German work of the 15th century. The large glass case in the middle contains: 399. Reliquary of the 12th cent.; 404, 419. Reliquaries, 14th cent.; 502. Two lions' heads of rock crystal, which, with the figure No. 384. were found in a tomb on the Rhone, 3rd or 4th century. By the window: 389. Ivory book-cover, 10th cent.; 1980. Ivory altar-piece, 14th cent.; 406. Bas-relief in ivory, 14th century. Then, 610. Cabinet with Florentine mosaics, middle of 17th cent.

In the following room are the enamels. Nos. 1000—1008. Figures of gods and other personages, in enamelled copper, executed

for the Château Madrid, which was erected for Francis I. in the Bois de Boulogne; the enamelled plates, which are upwards of 3 ft. square, are said to be the largest in existence. On the r. and l. of the entrance: German and Venetian glasses of the 16th and 17th centuries. In the glass case by the middle window: 1099. Miniature enamelled altar, bearing the name and titles of Henri II. and Catharine de Medicis, 16th century. In the centre of the room, episcopal croziers. No. 304. Sixty miniature wooden figures, representing the kings of France from Clovis to Louis XIII. (d. 1643), carved during the reign of the latter.

The room before the last contains a number of very interesting objects in gold, the most remarkable of which are preserved in the glass-case in the centre: *3113—21. Nine *Crowns of Gothic Kings of Spain*, found near Toledo, one of which bears the name of King Recesvinthus (649—672), decorated with pearls, sapphires, and other jewels. Then, 3103. Turquoise set in gold; 3104—3112. Nine pieces of gold plate, French workmanship.

In the glass-case on the r.: *1329. Episcopal crozier, richly gilded, and decorated with jewels and eight miniature reliquaries, of which that in the centre contains a fragment of the 'True Cross'.

In the glass-case on the l.: 3123. Golden Rose of Bâle, presented by Clement V. to the Archbishop of Bâle. By the wall: *3122. Altar-piece 3 ft. in height, and 5 ft. in width, in embossed gold, presented by Emp. Henry II. (d. 1024) to the cathedral of Bâle, and purchased along with the 'Rose' from the canton Bâle-Campagne in 1830. Then by one of the windows: 3138. Vessel with Charles V., surrounded by the dignitaries of his court, musicians, and sailors, in gilded bronze, the emperor in massive gold, all being automata; a work of the 16th century.

By the wall, in the corner to the r.: 3668, 3669. Russian figures of saints, captured at Bomarsund in 1854.

Entrance-wall, in the middle: 3674. Jaw-bone of Molière.

The last room contains French porcelain, comprising a large chimney-piece in fayence from Lille.

From the 1st Room we proceed to the l. to the *Chambre de la Reine Blanche* (p. 197), containing a variety of musical instruments; then to the sumptuous **Chapel*, which was used as an audience-chamber during the revolution, afterwards as a dissecting-room, and finally as a printing-office. A stair descends hence to the ground-floor and to the garden.

The court at the back of the building communicates with the lofty vaulted chambers of the —

Thermes, or ruins of Roman Baths. The columns are adorned in many places with the figure of the prow of a vessel, which doubtless belonged to the arms of the ancient Roman city of *Lutetia Parisiorum*, and probably gave rise to the ship in the

armorial bearings of modern Paris. The fact that this one hall, which was the *Frigidarium*, or apartment for cold baths, is 65 ft. in length, 37 ft. in breadth, and 56 ft. in height, will serve to convey some idea of the vast extent of the ancient Roman palace. Roman antiquities in stone and marble found at Paris are preserved here, but they will probably interest scientific visitors only. Among them may be mentioned altars of Jupiter found under the choir of Notre Dame, and a statue of Julian, the Apostate, who was proclaimed emperor at this palace.

The *Garden* contains, among other curiosities, a Cross from the Church of St. Vladimir at Sebastopol, presented by Marshal Péliissier, Duke of Malakoff; and architectural fragments, some of which have been rescued from edifices demolished in the course of the metropolitan improvements.

Ascending the street towards the S., opposite the Hôtel de Cluny, we soon reach the —

Sorbonne, or University of Paris, a building erected about the middle of the 17th century, and the seat of the three faculties of Roman Catholic theology, science, and literature. The lectures are public. The great hall is capable of containing nearly 2000 persons.

The Sorbonne, which was originally a theological college only, was founded by Robert de Sorbon, the confessor of Louis XI., in 1250. It enjoyed a high reputation during the middle ages, and sometimes even ventured to defy the authority of the Pope, as, for example, when it rejected the 'Unigenitus' bull. It afterwards became the opponent of the Jesuits, and also of the school of philosophy of the 18th cent., whose sarcasms were usually levelled at the Sorbonne.

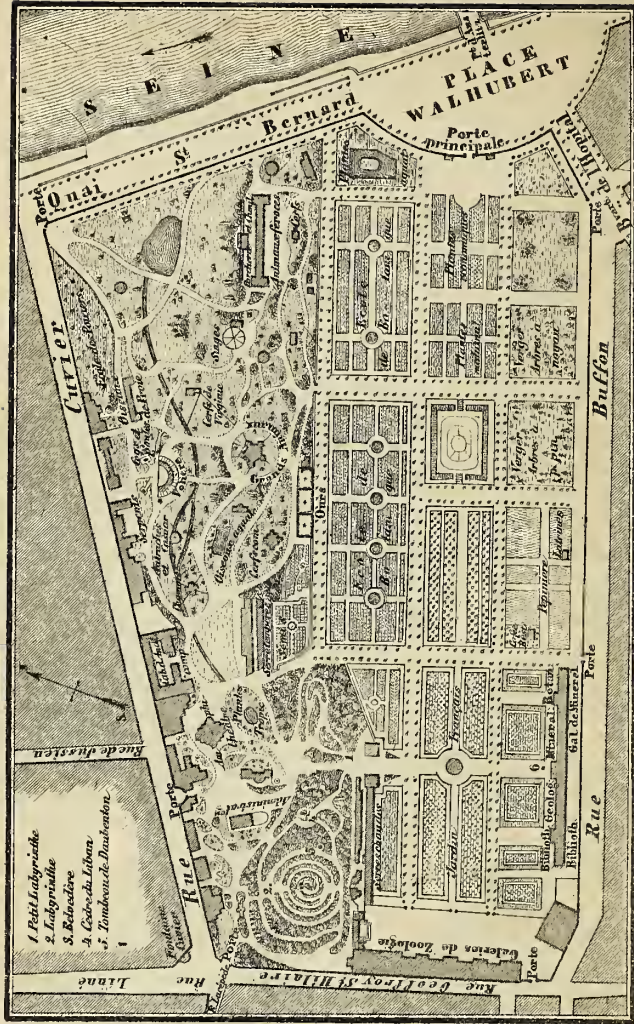
The *Church of the Sorbonne*, facing the Place of that name, dates from 1635, and is surmounted by a handsome dome. In the interior are paintings by *Ph. de Champaigne* in the pendentives of the dome, and others by *Hesse*. The chief object of interest, however, is the monument of Richelieu, sculptured by *Girardon*. On the opposite side of the Boulevard St. Michel is the modern *Lycée St. Louis*. At the end of the street which skirts the Sorbonne on the S. is the *Lycée Louis le Grand*, a school attended by 1400 pupils.

The *Faculty of Law* (p. 195) and that of *Medicine* occupy buildings of their own.

The *Ecole de Médecine* is in the street of that name which opens nearly opposite the Thermes. The building dates from the close of the 18th century. In front of the court runs an Ionic colonnade, beyond which rises a Corinthian porch. In front of the latter stands a bronze statue of Bichat (d. 1802).

The *Collège de France*, at the back of the Sorbonne, another large educational institution, was founded by Francis I. in 1530.

Jardin des Plantes



- 1 Petit Labyrinth
- 2 Labyrinth
- 3 Belvédère
- 4 Centre du Liban
- 5 Tombes de Dauterive

Public lectures are given here gratuitously on languages, literature, history, law, and other subjects. This establishment is not connected with the university, but is under the direct control of the minister of public instruction. It contains twenty-nine chairs, which have frequently been occupied by professors of great eminence.

25. Jardin des Plantes.

The ****Jardin des Plantes**, or *Muséum d'Histoire Naturelle*, is situated on the S.E. side of Paris, on the l. bank of the Seine, opposite the *Pont d'Austerlitz*, and near the Gare d'Orléans (omnibus-lines G, P, T, U, see p. 23). The garden, properly so called, is open daily from an early hour till dusk, but the *Ménagerie*, the *Collections*, the *Hothouses*, and the *Library* are shown at certain hours only. In each case the admission is gratuitous.

The *Ménagerie* is open daily from 10 to 6 from April to August inclusive, and from 11 to 4 during the rest of the year. It is, however, sometimes closed in very cold winter weather. Between 1 and 4 o'clock, when the animals are not in the open air, visitors are admitted to the buildings if provided with a ticket, which may be obtained gratuitously on application and showing a passport or visiting-card at the *Bureau de l'Administration*, at the foot of the Labyrinth, near the S. entrance, and is available for four persons. A ticket is also necessary for admission to the *Feeding* of the beasts of prey, which takes place at 3. 45 or 3. 15 p. m. according to the season.

The *Collections* of comparative anatomy, zoology, botany, geology, and mineralogy are open to the public on Tuesdays and Thursdays from 2 to 5, on Sundays from 1 to 5, but in winter till 3 or 4 only; also on Thursdays and Saturdays from 11 to 2 to persons provided with tickets from the office of management (see above).

The *Hothouses* are not shown except by special permission.

The *Library* is open daily from 10 to 3, except on Sundays. Near the botanical gallery is a *Café*, in front of which stands the oldest acacia in Europe, the tree having been planted by *Robin*, the gardener of Louis XIII., who introduced it from America, and after whom it was called *Robinia Pseudacacia*. — Restaurants near the Jardin des Plantes, see p. 15.

Almost everything connected with natural science is concentrated in the Jardin des Plantes, which comprises a botanical and zoological garden, a laboratory, library, and a number of valuable collections. The lectures on natural history, to which the public are admitted gratuitously, are delivered in the *Amphitheatre*, a hall capable of containing 1200 persons. Lists of the lectures, which comprise zoology, physiology, anatomy, chemistry, physical science, mineralogy, geology, and botany, and are given by a staff of about 15 professors, are generally posted up at the en-

trances of the garden and of the amphitheatre. Among the scientific men of European celebrity who have received their education here may be mentioned the eminent botanists de Jussieu (Bernard d. 1776, Laurent d. 1836, Adrien d. 1853), the mineralogists Daubenton (d. 1799) and Haüy (d. 1822), and the zoologists Buffon (d. 1788), Lacépède (d. 1826), Cuvier (d. 1832), and Geoffroy St. Hilaire (d. 1844).

The project of laying out the Jardin des Plantes was first formed in 1626, and it was at length carried into execution by *Guy de Labrousse* in 1635. In 1732 the celebrated *Buffon* was appointed director of the gardens, and was the originator of all the collections connected with them. He died here in July 1788, while in the zenith of his reputation.

His successor was *Bernardin de St. Pierre*, who caused the animals kept in the menageries of Versailles and Raincy to be transferred in 1794 to the 'Jardin du Roi', which was thenceforward named the Museum d'Histoire Naturelle.

Under Napoleon I., who was a great promoter of the study of natural science, the collections were considerably enlarged. In 1805 *Humboldt* presented a collection of 4500 tropical plants, brought by him from America, 3000 of which belonged to species hitherto unknown. To his intercession the garden was indebted for its preservation from injury on the entrance of the Allies into Paris in 1814. During the siege of Paris by the Prussians in 1870—71, the garden suffered seriously in various respects. Ambulances were at that time, as well as afterwards under the Commune, established here, and when the citizens were driven to extremities by famine, the authorities directed a number of the animals to be sold to the butchers.

The Jardin des Plantes (comp. annexed Plan) covers an area of 75 acres, and is of an irregular quadrilateral form. On the N. E. side, next the Seine, it is bounded by the *Quai St. Bernard* and the *Place Walhubert*, where the principal entrance is situated; on the S. E. by the *Rue de Buffon*; on the S. W. by the *Rue Geoffroy St. Hilaire*, which is prolonged towards the N. by the *Rue Linné* (formerly *St. Victor*); and on the N. W. by the *Rue Cuvier*. The gardens are divided into three parts. (1) The *Jardin Botanique* begins at the principal entrance and extends to the Cabinet de Minéralogie at the other end. (2) The *Vallée Suisse*, to the r. of the first, is the part containing the zoological department, having an entrance of its own on the quay. (3) The *Haute Partie*, or pleasure garden, forms the N. W. corner of the enclosure, and contains an eminence, about 80 ft. in height, called the *Labyrinthe*.

Visitors generally enter the gardens from the quay, and as the second of these three parts is the most frequented, we shall describe it first. Those who enter from the Rue Linné will have no

difficulty in finding their way with the aid of the plan. The office where tickets are procured, as already mentioned, is at the foot of the Labyrinthe.

Ménagerie (hours, tickets, etc., see above). Entering the gardens by the gate at the corner of the Quai St. Bernard and the Rue Cuvier, we follow the central avenue, leading to the cages of the *Animaux Féroces*, which are generally to be seen in the outer enclosures. The names of the animals, as well as those of the plants, etc., and their place of origin are marked in each case.

Farther W. is the *Palais des Singes*, to which an admiring crowd is always attracted by the droll gestures and tricks of the inmates.

The *Animaux Paisibles*, which adjoin the monkeys, occupy fourteen enclosures, divided into compartments for each species. The principal building here is the *Rotonde* for the larger animals, such as elephants, hippopotami, and dromedaries, which are another great source of attraction. The appetite of the elephants is so unbounded as speedily to exhaust the gifts of even their most generous admirers.

The *Fosse aux Ours*, or bears' den, near the *Rotonde*, and adjoining the botanical garden, is also very popular with the frequenters of the garden; for 'Martin' not only enjoys an excellent appetite, but understands and obeys the commands, 'à l'arbre!' 'fais le beau!'

To the W. of the rotunda, beyond the brook which traverses the Vallée Suisse, are the cages of the *Birds of Prey* on the r.; the *Grande Volière*, or large aviary, on the l.; and the *Reptiles* beyond them.

To the S. of these we pass the *Cabinet d'Anatomie*, mentioned below, leave a large hothouse to the l., and reach the *Amphithéâtre*, or lecture-hall, and the *Office of the Administration*.

The *Labyrinthe*, as the artificial mound at the N. W. corner of the garden is called, is planted with carefully kept hedges, and intersected by numerous paths. It has been formed almost entirely of rubbish collected from the neighbouring Quartier St. Victor, and is surmounted by an iron pavilion termed the *Gloriette*, the extensive view from which towards Montmartre, Vincennes, and Sceaux, is somewhat obstructed by the trees.

On the E. slope of the hill is a magnificent cedar of Lebanon, 10 ft. in circumference, planted here in 1735 by the elder Jussieu, who is said to have brought it home in his hat. At the foot of the slope is a monument to the memory of *Daubenton* (d. 1799), an eminent naturalist and director of the Jardin des Plantes.

A gate of the garden beyond the labyrinth leads into the Rue Linné, at the corner of which and the Rue Cuvier rises the *Fontaine Cuvier*, erected in 1840. A niche contains a statue of

Nature sitting on a lion, and holding a tablet with the inscription '*rerum cognoscere causas*'. At the foot of this statue are animals of all kinds and at the foot of the pedestal are three water-spouting serpents' heads in bronze.

Collections (hours, etc., see p. 201). The *Gallery of Comparative Anatomy and Anthropology* is in a building on the r. on our way from the ménagerie to the labyrinth, a little before we reach the 'amphitheatre'. It consists of fifteen apartments, containing one of the most complete collections in existence of human and other skeletons, skulls, anatomical preparations, monstrosities, fetuses in spirit, casts of heads, including those of celebrated criminals, such as Cartouche who was beheaded in 1721; masks of the features of great musicians, and of Voltaire, Rousseau, and others. The court contains several interesting skeletons of cetaceous animals, the most conspicuous of which is that of a whale with all its 'whalebone' complete.

The *Gallery of Zoology* is established in a building 137 yds. in length, adjoining the Rue Geoffroy St. Hilaire, to the l. of the labyrinth when approached from the ménagerie, and at the end of the botanic garden. The entrance is in the centre. Notwithstanding its spacious dimensions the building can with difficulty contain the numerous collections of this museum.

The *Library*, and the *Geological, Botanical, and Mineralogical Collections* are arranged in a third building, 193 yds. in length, lower down, adjoining the Rue de Buffon, to the r. as we descend from the zoological collection towards the Seine.

The *Library* contains about 60,000 vols. and a valuable collection of MSS. and original drawings.

The *Gallery of Geology* has a vestibule adorned with a large painting of scenes from the Arctic regions, and the walls of the hall itself are also embellished with pictures: W., the Limestone cliffs of the Fletschberg, the Fall of the Staubbach near Lauterbrunnen, and Alluvial land formed by the Aare between Meiringen and Brienz; E., the Rosenlaui Glacier in the Bernese Oberland, Eruption of Mount Vesuvius in 1822, the Volcanic island of Stromboli (Lipari Islands), and Basaltic lava near the waterfall of Quérel in the Department of Puy de Dôme. There is also a relief plan here of the island of Réunion, executed in 1845—52; a statue of Yermak, 'conquérant de la Sibérie', in Siberian graphite. In the centre of the hall a statue of *Cuvier* in marble, by David d'Angers. The greater part of this collection is arranged in glass cases in two rows, placed one above the other.

At the entrance to the *Botanical Department* is a statue of *Adrien de Jussieu*, by Héral. This collection is similar to that at Kew, consisting of specimens of wood, bark, roots, fruit, fossil plants, wax models of fungi, executed by Pinson, presented

to Charles X. by the Emperor of Austria, huge trunks of palm-trees, and various other curiosities.

The **Botanic Garden**, which is intersected by a handsome triple avenue of lime and chestnut-trees, is one of the pleasantest promenades in Paris. Edible herbs are denoted by green labels, medical plants by red, poisonous plants by black, those employed in dyeing by blue, and ornamental plants by yellow.

The *Pépinière*, or tree-nursery, occupies the whole S. E. side of the garden.

26. The Gobelins.

Le Val de Grâce. Deaf and Dumb Institution.

The '*Manufactures de tapisseries des Gobelins et de tapis de la Savonnerie*' (Pl., blue, 7, 9), in the Avenue des Gobelins, formerly Rue Monffetard, was almost entirely destroyed on 25th May, 1871, having been set on fire by the insurgents after they had been driven from the position they occupied at La Butte-aux-Cailles in the vicinity. Some of the most valuable pieces of tapestry in the collection preserved here had been removed to a place of safety before the war, but no fewer than seventy pieces were destroyed. This establishment was formerly considered one of the chief sights of Paris, and although now in a sadly crippled condition, is still worthy of a visit, especially if the traveller happens to be in this neighbourhood. Distance from the Pantheon 1 M., from the Jardin des Plantes $\frac{1}{2}$ M. The manufacture of the tapestry is still carried on in the same way as before, and there are about 32 works now exhibited.

Admission on Wednesdays and Saturdays from 1 to 3 or 4 o'clock, according to the season. No permission necessary as formerly, but visitors write their names in a book. Catalogue and historical notice, 50 c.

At the S.E. end of Paris, on the l. bank of the Seine, the *Bièvre* brook skirts the city, and falls into the Seine above the Pont d'Austerlitz. For several centuries its water has been considered peculiarly adapted for dyeing purposes. In 1450 *Jean Gobel* erected a dyeing establishment on its banks, and with this his successors combined a manufactory of tapestry.

These manufacturers had acquired such a high reputation by the middle of the 17th cent., that *Colbert*, the minister of Louis XIV., and a great patron of industrial enterprise, bought the establishment in 1682 and carried it on at the expense of government. After the lapse of years, however, the manufactory was found to yield profits totally inadequate to the expense of its maintenance. It was therefore reserved thenceforward for the exclusive supply of the family of the reigning monarch with the choicest fabrics which art could produce. Its manufactures were

also presented as gifts to foreign courts, ambassadors, and other persons of high rank, but were not permitted to come into the public market.

The same rules are still observed, and the same remarks apply to the *Savonnerie*, a carpet manufactory founded in 1604 by Marie de Medicis, so named from having been originally established in a soap manufactory, but transferred in 1826 to the same building as the Gobelins.

The workmen employed in these establishments receive 1000—3000 fr. each per annum, and those of the Gobelins not unreasonably style themselves 'artistes-ouvriers'.

Work of this description requires the utmost patience and the most practised eye, although there is little scope for originality, the object being simply to imitate paintings and other designs accurately. An area of 6 sq. inches is the average daily task of each workman. Many years are therefore sometimes requisite for the execution of the larger designs, which when complete are worth 2000—6000 *l.* The art has attained to a marvellous degree of perfection, and its results may be fitly compared to able literary translations.

We begin our visit with the workshops at the end of the court. The workmen on the ground-floor are employed in the manufacture of the 'Savonnerie' carpets, a velvet-like material.

On the first floor are two saloons devoted to the manufacture of the 'Gobelins' tapestry, which is of two kinds, 'de haute lisse', where the chain is vertical, and 'de basse lisse', where the chain is horizontal. Most of the tapestry now in course of execution is destined for the embellishment of the *Nouvel Opéra*.

The exhibition rooms contain the tapestry which fortunately escaped destruction in 1871.

1st Room. High up, to the l. of the door: 26. Reception of Persian ambassadors, a fragment, after *Mulard*. Above the door: 27. The Seine. Then, continuing towards the l.: 32. The manna in the wilderness, *Poussin*; 22. Napoleon presenting a sword of honour to the chief sheykh of Alexandria, *Mulard*; above the door, 23. The song; 30. Animals fighting, an Indian scene, *Girodet Trioson*.

In a corridor: 1. Amyntas and Silvia, executed about 1760, after *Boucher*; there is also a more modern copy of the same work in the next room, without a number.

Large Room. To the l.: 21. Juno, on a rose-coloured ground, *Audran*; 4. History of Don Quixote, *Coyvel*. Without number: Fishing, *Boucher*. 2. Venus in the forge of Vulcan, *Boucher*; 13. Dogs, studies of the 'école des tapis', *E. Desportes*. Above: 7. The dog and its companion, a fable, *Oudry*; 6. Venus taking leave of Juno and Ceres, a pendentive, *Raphael*. Below: 9. Portrait of Ch. Lebrun, first director of the Gobelins (1613—70), with symbolical

surroundings, *Largillière*; 11. Christ in the sepulchre, *Ph. de Champagne*. Above: 10. Portrait of Louis XIV., *H. Rigaud*; 15. Portrait of Colbert, *Rob. Lefèvre*; 14. Seat and back of an arm-chair. Above: 8. The wolf and the lamb, a fable, *Oudry*; 12. Jupiter consoling Cupid, pendentive, *Raphael*; 16. The dance, *Onofrio Avellino*; 18. Marriage of Alexander, *Coypel*, after *Raphael*. Above the door: Sacrifice to the god Pou-Taï, a piece of Japanese tapestry.

The egress is on one side of the great room (fee on leaving).

The quarter in which the Gobelins building is situated is one of the least attractive in Paris, although much improved by the construction of the broad and handsome Avenue des Gobelins. It was formerly traversed by the Rue Mouffetard, the poorest street in the town, and the headquarters of the 'chiffonniers', or rag-collectors. This street, however, now extends only to the foot of the hill of St. Geneviève, or the Pantheon.

At the S. end of the Rue Mouffetard, where the Avenue des Gobelins begins, is situated the church of *St. Médard*, at the back of which is a burial-ground containing the 'wonder-working' tomb of the Jansenist deacon Abbé Paris, to which his adherents were prohibited in 1732 by Louis XV. from making pilgrimages. This gave rise to the witticism: —

*'De par le Roi, défense à Dieu,
De faire miracle en ce lieu.'*

The S. continuation of the Avenue des Gobelins is named the *Avenue d'Italie*. The *Prison Disciplinaire* situated here (No. 38) was the scene of an execrable crime on 25th May, 1871. On 19th May the Commune had arrested the peaceful and unoffending Dominicans who presided over the school Albert le Grand at Arcueil, to the S. of Paris, and incarcerated them in the Fort de Bicêtre. On the 25th they were transferred to the above-mentioned prison, whence they were conducted to the nearest barricade. The insurgents, however, being compelled to retreat, again consigned their victims to the prison. A few minutes later they desired them to quit the prison one by one, and each as he emerged into the street was shot dead. The whole staff of the establishment, monks, professors, and domestics, 19 in number, were thus cruelly and wantonly murdered in cold blood.

Descending from the Gobelins towards the Rue Mouffetard, we cross the Boulevard St. Marcel, and bearing to the l., follow the Boulevard du Port Royal, which leads to the Carrefour de l'Observatoire (p. 192). A little before reaching the latter, we observe in the Rue St. Jacques, a street diverging to the r., the handsome church of the military hospital of —

Val-de-Grâce, erected in 1745—66 from designs by *Mansard*. The court in front of it is embellished with a statue of the surgeon Larrey, by *David d'Angers*. The façade of the church presents two

series of Corinthian and composite columns placed one above the other. The dome, the most striking part of the church, a reduced copy of that of St. Peter's at Rome, 54 ft. in diameter, and 132 ft. in height, is flanked by four towers, which also terminate in domes. In the interior the dome is adorned with paintings by *Mignard*, representing the glory of the blessed, a work extolled by *Molière*, but badly preserved. The high altar with its canopy of wreathed columns is a copy of that of St. Peter's at Rome. The church contains the tomb of Queen Henrietta, wife of Charles I. of England, over whose remains a celebrated funeral oration was pronounced by *Bossuet*.

The hospital of the Val-de-Grâce, originally a Benedictine monastery, was founded by Anne of Austria, mother of Louis XIV., in fulfilment of a vow.

The Cemetery of Montparnasse (p. 228) is not far from this point.

Farther N. in the Rue St. Jacques, and near the garden of the Luxembourg, is the **Institution des Sourds-Muets**, which is shown to visitors on Saturdays from 2 two 5 o'clock (vacations Aug. and Sept.). The *Classe d'Articulation*, or the teaching of language by signs, begins at 4. 30. On the whole the institution is very inferior in interest to that for the blind (p. 227). The examination hall is adorned with a bust of the *Abbé de l'Epée*, the founder (p. 76), and one of the *Abbé Sicard*, his successor. It also contains an interesting picture representing the *Abbé de l'Epée* embracing the young Comte de Toulouse, one of his pupils, who had been abandoned by his parents. The chapel contains a picture by *Vernet*, representing Christ healing a deaf man, and another by *Peyson*, a deaf and dumb painter, representing the *Abbé de l'Epée* on his deathbed.

27. St. Sulpice. St. Germain des Prés.

Fontaine St. Sulpice.

* **St. Sulpice** (Pl., white, 6, 8), situated in the Place of that name, a little to the N.W. of the Luxembourg, the richest of the churches on the left bank of the Seine, is a building of grand proportions, begun in 1646, but not completed until a century later. The church is cruciform, 154 yds. in length, 61 yds. in width, 114 ft. in height, and consists of a vaulted nave and aisles. The façade is open to criticism, being too wide for the church, and the towers are unsymmetrical, in consequence, it is said, of a rule made by the former archbishops of Paris that no church except Notre Dame should have a pair of towers of symmetrical design and equal height. The effect, however, is handsome. The façade consists of a Doric and Ionic portico, placed one above the other. The towers are 222 ft. in height. The chief portal is approached by five flights of steps, divided by the projecting bases of the columns of the portico.

At the entrance are placed, as basins for holy water, two enormous shells (*tridachna gigas*), resting on rockwork of marble designed by *Pigalle*. The oil-paintings by *Vanloo* may be inspected by way of contrast to the fine frescoes with which the chapels are adorned.

*1st Chapel on the S., or right side: 1. Jacob wrestling with the Angel; 2. Heliodorus ejected from the Temple; on the ceiling St. Michael, completed in 1861; all by *Eug. Delacroix*. — *2nd Chapel: 1. Religion solacing a dying man; 2. Efficacy of prayer for the dead; by *Heim*. — 3rd Chapel: 1. St. Roch praying for the plague-stricken; 2. Death of the saint in the prison of Montpellier; on the ceiling his Apotheosis; by *Abel de Pujol*, 1821. — 4th Chapel: Scenes from the life of St. Maurice; by *Vinchon*, 1822. — 5th Chapel: Marble monument of the curé *Lenglet* (d. 1750), by *Michael Sloodtz*.

1st Chapel on the N., or left side: 1. St. François Xavier resuscitating a dead man; 2. Miraculous cure of sick persons at the burial of the saint; by *Lason*, 1859. — 2nd Chapel: 1. St. François de Sales preaching in Savoy; 2. Ste. Chantal receiving from the saint the constitution of a new order of nuns; by *Hesse*, 1860. — 3rd Chapel: 1. St. Paul's Conversion; 2. St. Paul preaching in the Areopagus at Athens; by *Drolling*, 1850. — 4th Chapel: 1. St. Vincent de Paul recommending foundlings to the care of sisters of charity; 2. The saint at the death-bed of Louis XIII., by *Guillemot*, 1825.

1st Chapel on the N. side of the choir: Triumph and Martyrdom of St. John, frescoes by *Glaize*, 1859.

1st Chapel on the S. side of the choir: St. Denis preaching to the heathen Romans, and his Condemnation to death, by *Jobbé-Duval*, 1859.

The pulpit is supported by the stairs which ascend to it. The organ, one of the finest in Paris, has 6 keyboards, 118 stops, and about 7000 pipes.

The Chapel of the Virgin at the back of the high altar contains a group in marble by *Pajou*, lighted in a striking manner from the back of the niche. The fresco on the dome by *Lemoine*, representing the Assumption of the Virgin, is undergoing restoration.

The Baptistry in the N. aisle contains a fine stained glass window representing the Marriage of the Virgin.

The statues of St. Paul and St. John by the sacristy are by *Pradier*; those of the twelve apostles against the columns, by *Bouchardon*.

On the pavement of the transept a *Meridian Line* was drawn in 1743, with the signs of the zodiac. It is prolonged to an obelisk of white marble which indicates the direction of due North, while towards the S. it corresponds with a closed window,

from a small aperture left in which a ray of the sun falls at noon on the vertical line of the obelisk.

The handsome *Place St. Sulpice* in front of the church is adorned by the **Fontaine St. Sulpice**, designed by Visconti, and erected in 1847. It consists of three concentric basins, one above the other, and is embellished with statues of the four most celebrated preachers in France: Bossuet (d. 1704), Fénelon (d. 1715), Massillon (d. 1742), and Fléchier (d. 1710).

The *Place St. Sulpice* is a busy omnibus station. A flower-market is held here on Mondays and Thursdays. The long building on the S. side of the *Place* is the *Séminaire de St. Sulpice*, for priests. A little to the N. of the choir of the church is the *Marché St. Germain*, a large covered market-place built of stone, 100 yds. in length, and 79 yds. in width.

Descending the *Rue Bonaparte* from the *Place St. Sulpice*, we cross the new *Boulevard St. Germain*, a little beyond which, not far from the *Ecole des Beaux Arts* (p. 214), rises the church of —

St. Germain des Prés, the most ancient church in Paris. It was erected in 1001—1163, the lower part in the Romanesque, the upper in the Gothic style. The exterior is uninteresting.

During the Revolution, the church was converted into a saltpetre manufactory, and fell into a very dilapidated condition, but was at length restored in 1824—36. An advantageous clearance around the church has been effected by the construction of the *Boulevard St. Germain* and the broad *Rue de Rennes*.

The interior was lavishly painted and gilded in 1852—61 under the direction of *Hippolyte Flandrin* (see below). The paintings by Flandrin and others are works of some merit, representing scriptural events and characters. Those in the nave represent the types of the Old Testament and their realisation in the New. On the l. side of the entrance: the Burning Bush and the Annunciation; the Promise of a Redeemer and the Nativity; the Prophecy of Balaam and the Adoration of the Magi; the Passage of the Red Sea and the Baptism of Christ; the Priesthood of Melchisedec and the Institution of the Eucharist. On the other side, returning towards the entrance: the Sale of Joseph and the Betrayal of Christ; the Offering of Isaac and the Death of Christ; Jonas issuing from the whale's belly and the Resurrection; the Scattering of the nations and the Dispersion of the apostles.

This series of paintings is completed by two others in the choir, on a golden ground, by Flandrin: on the l. the Entry of Christ into Jerusalem; on the r. the Bearing of the Cross. Then, above the arcades, the Prophets and Apostles, and the angel, lion, bull, and eagle, the symbols of the Evangelists. The modern stained glass in the choir represents Christ, the Virgin, and the Apostles.

In the N. arm of the transept are paintings recently executed by *Cornu* (d. 1871), representing on the r. Christ among the children, the Mission of the apostles, the Transfiguration, and the Descent into hell; and on the l. the Finding of the Cross.

The S. transept contains the tomb of the *Castellan* family, dating from the latter half of the 17th cent.; and in the choir-chapel adjoining the sacristy is that of *James, Duke of Douglas* (d. 1645). The following chapel contains slabs of black marble to the memory of *Descartes* (d. 1650), and the two learned Benedictines *Mabillon* (d. 1707) and *Montfaucon* (d. 1641), who are interred here.

Behind the high altar is the modern Chapel of Notre Dame, with painted reliefs of the Adoration of the Magi and the Presentation in the Temple. An inscription in the chapel of St. Peter and St. Paul is sacred to the memory of the poet *Boileau*, whose heart was brought here from the Sainte Chapelle in 1819. The following chapel contains a second monument of the *Douglas* family.

The N. aisle contains a statue of St. Francis Xavier, by *Couslou*, and the monument of *Casimir V.* (d. 1672), king of Poland, who was at first a Jesuit, then a cardinal, and in 1648 succeeded his brother on the Polish throne, but abdicated in 1668 and resumed his cowl as abbé of St. Germain des Prés. Nearer the entrance is a monument to *H. Flandrin* (d. 1864), the painter of the principal frescoes in the church.

28. La Monnaie. L'Institut.

The **Hôtel des Monnaies**, generally called *La Monnaie*, the mint of Paris, a building 125 yds. in length, completed in 1755, is situated on the Quai Conti, between the Pont Neuf and the Pont des Arts. The exhibition-rooms are open to the public on Tuesdays and Fridays from 12 to 3 o'clock. The work-rooms and laboratories are shown on the same days at the same hours by special permission only, for which application should be made to 'Monsieur le Président de la Commission des Monnaies et des Médailles, à l'Hôtel des Monnaies'.

The stair to the r. in the vestibule ascends to the exhibition-rooms.

The vestibule contains specimens of the metals used in coining. A cabinet to the r. of the vestibule contains a glass-case with ancient coins, armorial bearings, and medals. The cabinet to the l. chiefly contains specimens of postage stamps.

The numerous glass cases in the principal saloon contain an interesting collection of *French Coins*, arranged chronologically, from the time of Charlemagne down to the present day, those of the reign of Louis XIV. and Louis Philippe being most numerous; a collection of *Foreign Coins* of all countries, and another of *Medals*, of various kinds.

A passage farther on contains experimental specimens of coins, beyond which is a room with the instruments and furnaces used in coining.

The following room contains *Dies*, and the *Medals* of the Consulate and the Empire. A model of the *Vendôme Column*, placed here, with the statue of the emperor in Roman costume, affords an opportunity of examining the reliefs in detail. A bust of Napoleon I. by Canova, executed in 1806, and a cast of the emperor's face taken 20 hours after death are also preserved here.

The public are not admitted to the upper apartments, which contain a collection of old dies, seals of the kings of France and vassals of the crown, private medals, and other objects of little interest.

The *Laboratoire* and *Ateliers*, with their steam-engines, furnaces, and machinery, are well worth visiting. The coining-machines invented by M. Thonnelier are highly ingenious, each piece of money being struck by them in a single second. In the *Monnaie* are also performed all the operations of assaying and stamping the gold and silver wares of the jewellers, as well as the coining of private medals and counters, which is a special privilege of the Parisian mint.

The *Pont Neuf*, see p. 184.

Institut de France. This singular looking edifice is situated on the Quai Conti (No. 23), on the l. bank of the Seine, at the S. end of the Pont des Arts, and opposite the Louvre. The front of the building is in the form of a crescent, flanked with projecting wings with arcades, and surmounted by a dome in the centre. The Corinthian porch is adorned with two figures of lions and with fountains. The institution was originally founded by Cardinal Mazarin for the education of youths from the newly acquired provinces of Roussillon, Pignerol, Flanders, and Alsace. It was erected in the latter half of the 17th cent., on the site of the *Tour de Nesle*, where, according to tradition, Margaret of Burgundy, wife of Louis X. used to cause young strangers to be brought to minister to her pleasures, and afterwards to be assassinated and thrown into the Seine.

Though originally called the *Collège Mazarin*, it was popularly known as the *Collège des Quatre Nations*. During the Revolution it was converted into a prison, but in 1795 was ceded by the Convention to the *Académies*, or societies of savants, who had hitherto held their meetings in the Louvre, and its name changed to the Palais de l'Institut.

The Institut de France (admission, see below) embraces five departments:

1. The *Académie Française*, the principal tasks of which are the revisal of the *Dictionnaire de l'Académie*, the publication of a *Dictionnaire Historique de la Langue Française*, and the

distribution of various prizes for the encouragement of literature and virtue, consists of 40 members. Secretary M. *Patin*. The annual meeting takes place in May, the weekly meetings every Thursday, 2 $\frac{1}{2}$ —4 $\frac{1}{2}$ o'clock.

2. The *Académie des Inscriptions et Belles Lettres* is devoted to the study of the ancient languages and to archaeological research. There are 40 ordinary members, 10 honorary members, 8 foreign associates, and 50 corresponding members. Secretary M. *Guigniaut*. Annual meeting in July, weekly meetings every Friday, 3—5 o'clock.

3. The *Académie des Sciences* cultivates the study of mathematics and natural science, and consists of 65 ordinary and 10 honorary members, 8 foreign associates, and 92 correspondents. Secretaries M. *Elie de Beaumont* and M. *G. Dumas*. This academy also superintends the publication of the *Mémoire et Compte Rendu des Séances*. Annual meeting in November; weekly meetings, to which the public are admitted, every Monday, 3—5 o'clock.

4. The *Académie des Beaux Arts*, for the promotion of painting, sculpture, architecture, and musical composition, consists of 40 ordinary and 10 honorary members, 10 foreign associates and 40 correspondents. One of its tasks is the publication of a *Dictionnaire de la Langue des Beaux Arts*. Annual meeting on the first Saturday in October; weekly meetings every Saturday, 3—5 o'clock.

5. The *Académie des Sciences Morales et Politiques*, for the study of philosophy, history, and political economy, consists of 10 ordinary and 6 honorary members, 9 foreign associates, and from 37 to 47 correspondents, and publishes its *Mémoires*. Secretary M. *Mignet*. Annual meeting in April; weekly meetings every Saturday, 12—2 o'clock.

The Institut, which consists of the most eminent literary and scientific men in France, therefore numbers 225 members, vacancies being filled by the votes of the members in whose department they occur, subject to the approval of government. Besides these there are about 300 honorary and corresponding members. Each ordinary member receives a salary of 1500 fr.

The title of 'Membre de l'Institut' is the object of the highest ambition of every literary and scientific Frenchman. All their meetings take place at the *Palais de l'Institut*, and are of course extremely interesting, as the most eminent French savants take part in the discussions. The grand meeting of the five departments combined is held on 16th Aug. in the hall under the dome, which was formerly the chapel, when the annual distribution of prizes takes place. A decree of April, 1855, enacts that the period of the annual meeting of each academy separately is to be fixed by the minister of instruction.

The meetings of the *Académie des Sciences* are public. Ad-

mission to any of the others is easily obtained by addressing a written application to the secretary of the department in question†.

The *Library* of the Institut, a valuable and admirably arranged collection, is not shown to visitors unless accompanied by a member. A second library, the *Bibliothèque Mazarine*, in the first court, to the l. of the entrance, containing 120,000 vols., 50,000 MSS., and many valuable antiquities and curiosities, is open to the public daily from 10 to 4 o'clock. Vacation from 15th Sept. to 1st Nov.

29. Palais des Beaux Arts.

Pont du Carrousel. Quai d'Orsay.

The **Palais des Beaux Arts** is in the immediate vicinity of the Institut de France, on the W. side, the entrance being by No. 14 Rue Bonaparte. It may be visited daily from 10 to 4 o'clock (fee 1 fr.), but in September on Wednesdays, Thursdays, and Fridays only. The Palais is the seat of the *Ecole des Beaux Arts*, founded in 1848, for the teaching of painting, sculpture, engraving, gem-cutting, and architecture. The pupils who obtain the first prizes in their respective departments are sent to Rome and maintained at the expense of government for four years. The works they send home, termed 'grands prix de Rome', are exhibited annually about the end of August in the hall of the Quai Malaquais (see below). The school has a staff of 50 professors, and is attended by upwards of 500 pupils of different nationalities.

The building, which was erected in 1820—38 by *Debret* and *Duban*, and occupies the site of the old *Abbey des Petits Augustins*, is a handsome example of modern architecture.

The railing which separates the court of the building from the Rue Bonaparte is adorned with colossal busts of Puget and Poussin, by *Mercier*. The entrance is to the right. Visitors desirous of seeing the interior apply to the concierge.

The *Court* contains numerous and handsome fragments of French edifices, from the Gallo-Roman period down to the 16th cent. These are the remains of the *Musée des Monuments Français*,

† The application may be worded as follows: — 'Monsieur, je prends la liberté, en qualité d'étranger, de vous prier de vouloir bien m'autoriser à assister à la prochaine séance de l'Académie des . . .

Serait-ce abuser de votre obligeance que de vous prier de vouloir bien adresser cette autorisation à l'adresse ci-dessous.

Veuillez bien, Monsieur, excuser mon importunité et recevoir à l'avance les remerciements de

votre très-humble serviteur'.

Name, profession, and address should be written very distinctly, and the letter prepaid (postage 10 c.). For one of the weekly meetings the address is: — 'A Monsieur le Secrétaire perpétuel de l'Académie des . . . (specifying the department) au Palais de l'Institut'; for one of the annual meetings: — 'A Monsieur le Chef du Secrétariat de l'Institut, au Palais de l'Institut'.

founded here at the time of the first Revolution by the painter *Alex. Lenoir* (d. 1839), and consisting of interesting monuments, tombstones, and reliefs rescued from the ruins of churches and châteaux. In 1816 Louis XVIII. dispersed the collection, and ordered most of the objects to be restored to their churches or their original proprietors.

In the centre of the court is a Corinthian column in red marble, surmounted by a bronze statue of Abundance. By the wall to the l. is an indestructible kind of fresco painted on lava by the brothers *Balze*, representing the Father blessing the world. To the r. is the celebrated portal of the Château d'Anet, which Henri II. caused to be erected in 1548, by Jean Goujon and Philibert Delorme, for Diana of Poitiers, and which now forms the entrance to the old abbey church (see below). Adjacent to this portal are some interesting fragments of the Hôtel de la Trémonille, which formerly stood in the Rue des Bourdonnais, and was a fine edifice of the 14th century.

The second court is separated from the first by the *Arc de Guillon*, the open façade of a famous château of that name (p. 299) erected in 1500 by Cardinal d'Amboise, minister of Louis XII., in the transitional style of the beginning of the 16th century. It was carefully transported hither and re-erected by M. Lenoir. Beyond it are a number of statues copied from antiques by young French sculptors at Rome.

The **Principal Façade*, on the W. side of this court, upwards of 80 yds. in length, designed by *Duban*, and completed in 1838, is the handsomest part of the building. It is adorned with two series of arcades, one above the other, with Corinthian pilasters, and terminates in an attic. This court also contains statues and architectural fragments.

Our visit to the palace, under the escort of one of the custodians, begins with the right, or N. wing. We ascend at once to the first floor and traverse a gallery adorned with copies of the Loggie of Raphael at the Vatican, by the brothers *Balze*. The rooms adjoining this gallery are at present used as studios, but are destined to be used for the exhibition of the works of the students at Rome.

To the l. is a room where the council of the school meets, containing portraits of former professors. Beyond it is a corridor with a small platform which affords a view of the celebrated **Hémicycle* painted by *Paul Delaroche* (d. 1856), in the hall where the prizes are distributed. This fine encaustic painting contains 75 figures over life-size, representing celebrated artists of all ages and nations. On a lofty throne in the centre, as representatives of the three arts, are the three great Greek masters, Phidias the sculptor, Ictinus, the architect of the Parthenon, and Apelles the painter. Four female figures in front represent, to the l. Greek and Gothic, to the r. Roman and Renaissance art. The Muse of Gothic art, with

long fair hair, is a portrait of the artist's wife, a daughter of Horace Vernet. On the r., beginning from the end, are the classical painters, the architects, who are placed under the columns, and the masters of the French school. To the l. are the sculptors, the landscape painters, and the colourists of every nation. Delaroche was engaged 3½ years on this work, and received for it the sum of 80,000 fr. It was much injured by a fire in 1855, but was skilfully restored by Mercier and Fleury. A large and admirably executed engraving from this picture may be obtained of *Goupil et Co.*, Boulevard Montmartre 19, the *épreuves d'artiste* at 600 fr., *épreuves avec la lettre* 150 fr.

We next pass through the Salle de Louis XIV., containing portraits of former professors, to a second gallery, with the continuation of Raphael's Loggie.

A long adjoining room contains drawings and elevations of buildings, executed by the Roman students of the school. In the centre are models of the Colosseum, of the amphitheatre of Orange (Gard), and of the 'Maison Carrée' at Nîmes, and many others are placed around the room, the most interesting being that of the Pont du Gard on the side next the entrance. At the other end of the room is a large picture by *Ingres*, representing Romulus victorious over Acron.

On quitting this room we descend to the ground-floor of the principal building, which encloses a quadrangle, recently covered and converted into a *Museum of Casts*. It contains, among other objects, facsimiles of the columns of the Parthenon at Athens and the temple of Jupiter Stator at Rome.

We next cross the second court and return to the N. wing, to visit the *Musée des Copies*, now in the course of formation, and the saloons of the 'Prix de la Tête d'Expression', of *Sculpture*, and of *Painting*.

The *Chapel* of the old monastery, which we visit in the last place, is now used as a magazine. It contains a copy of Michael Angelo's Last Judgment by *Sigalon* (d. 1833), and a cast of the ancient pulpit of the cathedral of Pisa. Near the egress there is some fine woodwork.

An additional façade to the Ecole des Beaux Arts, towards the Quai Malaquais, was constructed in 1861.

If time permit, the traveller may now walk from this point along the quays to the Palais du Corps Législatif, and cross thence to the Place de la Concorde on the r. bank. The first street on the l. is the Rue des Saints Pères, in which is situated the *Hôpital de la Charité*, founded in 1602. To the r. is the *Pont du Carrousel*, or *des Saints Pères*, one of the handsomest of the bridges at Paris, consisting of three iron arches constructed in 1832—34, and adorned with colossal stone statues of the Seine and the City of Paris on the l. bank, and Abundance and Industry on the r. bank.

The next quays are the Quai Voltaire and the Quai d'Orsay, between which the Rue du Bac diverges to the l. This street, the Rue de Lille which runs parallel to the Seine, and the Quai d'Orsay all suffered severely between 22nd and 28th May, 1871, when many houses and public buildings in this neighbourhood were set on fire by the Communists, 35 houses in the Rue de Lille and Rue du Bac alone being totally destroyed. The scheme of destruction appears, however, to have been directed chiefly against the public buildings in this quarter. The principal of these were the *Quartier* (or *Caserne*) *Bonaparte*, the *Cour des Comptes* and *Conseil d'Etat*, and the *Palais de la Légion d'Honneur*, all situated in the Rue de Lille, with façades towards the Seine on the opposite side. These three extensive and important edifices were among the first doomed to destruction, and were carefully prepared for their fate by the sinister operations of the 'pétroleurs' and 'pétroleuses'.

The latter in particular exhibited the most fiendish zest and cunning in the execution of their task, gaining access to private houses, entering shops, cellars, etc. under various pretexts, for the purpose of pouring out their concealed supplies of the inflammable fluid. The above named buildings were almost entirely destroyed, little more than the external walls having survived the conflagration, and their calcined walls may be surveyed either from the Rue de Lille or the Quai d'Orsay.

The Palais de la Légion d'Honneur, of which the exterior suffered less severely, was erected by Prince Salm-Kyrburg in 1786, and is historically interesting as the scene of Mme. de Staël's réunions during the Directory.

The Palais du Corps Législatif (see below) was struck in different places by projectiles during the sieges of 1870—71, but has otherwise escaped injury. The adjoining *Ministère des Affaires Etrangères*, however, shared the fate of the buildings above named, part of it having been entirely gutted by the fire, while the remainder was seriously damaged. Here, in the aristocratic Quartier St. Germain, as in the Rue Royale, the Rue Rivoli, and other wealthy and handsome streets, the rage of the Communists was chiefly directed against the property of government, and that of persons of rank and wealth.

30. Palais du Corps Législatif.

Ste. Clotilde. St. Thomas d'Aquin.

Opposite the Place and Pont de la Concorde rises the —

Palais du Corps Législatif, an edifice in the Greek style, with a Corinthian colonnade, and a platform adorned with statues of Justice and Prudence, and of d'Agnesseau, Colbert, l'Hôpital, and Sully. On each side are bas-reliefs by *Rude* and *Pradier*, and

above the colonnade a tympanum containing a group by *Cortot*, representing France holding the constitution, between Liberty and Public Order, and summoning Commerce, Agriculture, and other useful arts to her aid. The palace has another façade in the Rue de l'Université, where the principal entrance is situated. In front of this façade rises a marble statue by *Feuchères* representing Law, erected in 1855. The palace, formerly *Palais Bourbon*, was begun by Girardini in 1722 for the dowager Duchess of Bourbon, and continued by Mansard. The Prince of Condé afterwards expended 20 million francs on the edifice. In 1795 the Council of Five Hundred, and subsequently the Chamber of Deputies, whose president resided in the palace, held their meetings here. The interior has not been shown since the removal of the Chamber to Versailles.

The principal saloons in the palace, which are entered from the side next the river, are: the *Salle de la Paix*, with ceiling painted by *Horace Vernet*, and several copies of antiques; the *Salle du Trône*, painted by *Delacroix*; the *Salle Casimir Périer*, with statues of Mirabeau, and Bailly, the well-known mayor of Paris in 1789, by *Jaley*, C. Périer by *Duret*, and General Foy by *Desprez*; the *Salle des Conférences*, decorated by *Heim*, with the Mazeppa of *H. Vernet*; the *Salle des Séances*, or *Assembly Hall*, adorned with allegorical statues, which has retained its original form. Here, on 24th Feb., 1848, the Duchess of Orleans appeared before the National Assembly with her two sons, the Count of Paris and the Duke of Chartres, in order to endeavour to secure the throne for them. On 15th May of the same year the National Assembly was expelled from this hall by the Socialists, and order was restored by the National Guard. From 1863 down to the Revolution of 1870 the number of deputies was 283, while under the July Monarchy there were 459. The new Assemblée Nationale which now sits at Versailles numbers about 750 members.

Ascending the Rue de Bourgogne, on the E. side of the Corps Législatif, and then following the Rue las Cases, the third street to the l., we soon reach the church of —

***Ste. Clotilde**, situated in the Place Bellechasse, a handsome modern church begun in 1846 under the auspices of Queen Amélie, who thought it unsuitable that the wealthiest and most aristocratic quarter of the city should have no other place of worship than the insignificant parish church of St. Thomas d'Aquin (see below). It was erected by *Gau* and *Ballu*, and completed in 1859 at a cost of 8 million francs. This is the first modern church at Paris built in the pointed style of the 14th cent., of which it is a tolerably successful example.

The church is 110 yds. in length, 35 yds. in width, and 84 ft. in height, and is completely isolated from other buildings. The façade

consists of three portals with pointed pediments, and is flanked by towers terminating in somewhat attenuated spires 215 ft. in height.

The interior is remarkable for its dignified simplicity, being decorated with marble reliefs only. The magnificent stained-glass windows, which were damaged by an explosion in 1871, effectually soften and subdue the light. The frescoes in the five chapels of the choir are by *Picot*, those in the two chapels in the transepts by *Lehmann*, those in the Baptistery and Burial Chapel by *Delaborde*. The sculptures are by *Pradier*, *Daret*, *Gaillaume*, *Triqueti*, *Paul Gayrand*, *Lequèsne*, and others, the stained glass by *Maréchal*, *Hesse*, *Lamotte*, and *Chancel*. The stalls in the choir are masterpieces of carving.

St. Thomas d'Aquin (Pl., white, 6), a church situated in the Place of that name, a little to the E. of Ste. Clotilde, and near the Rue du Bac, was erected in 1682—1740, but the portal with its sculptured pediment was not completed till 1787. The interior is adorned with some good paintings: frescoes by *Blondel*; ceiling by *Lemoine*, representing the Ascension; a Descent from the Cross by *Guillemot*; St. Thomas Aquinas calming a storm, by *Ary Scheffer*; Christ on the Mt. of Olives, a landscape by *Bertin*.

The Musée d'Artillerie, which formerly adjoined this church, is now at the Hôtel des Invalides (see below).

31. Hôtel des Invalides.

Musée d'Artillerie. Napoleon's Tomb.

Hôtel des Invalides. One of the most conspicuous objects in Paris is the lofty gilded dome of the *Église des Invalides*, situated in the S.W. quarter of the city. From a distance the extensive *Hôtel* itself appears to form the pedestal of the dome, but is almost entirely detached from the church. The whole establishment, which is completely isolated from other buildings, occupies an area of nearly 30 acres.

By a decree of 15th April, 1670, Louis XIV. founded this splendid institution, '*pour assurer une existence heureuse aux militaires qui, vieillards mutilés ou infirmes, se trouveraient sans ressources après avoir blanchi sous les drapeaux ou versé leur sang pour la patrie*'. The building was begun in 1671 by the eminent architect *Libéral Bruant*, and completed in 1675.

Soldiers disabled by wounds, and those who have served for 30 years are entitled to be received into the Invalides. The present number of inmates is about 3000, of whom about 160 are officers, but there is sufficient room for 5000 persons. Besides board and lodging, each inmate receives a small monthly pension, a colonel 30 fr., a major 20 fr., a captain 10 fr., lieutenants and corporals 5—3 fr., privates 2 fr. each. Breakfast and dinner are served at 9 and 4, or 10 and 5, according to the season, and each

inmate is allowed one bottle of wine per day. On Sundays at 12 o'clock *Military Mass* is performed in the church, and at half past 12 a *Revue des Invalides*, with military music, takes place in the Cour d'Honneur (see below).

The building is approached from the Seine by the *Esplanade des Invalides*, a handsome Place, opposite the Palais de l'Industrie (p. 123), bordered with several rows of trees, about 540 yds. in length, and 270 yds. in width. The esplanade is separated by a railing from the outer court, which is enclosed on three sides by a dry moat, 10 ft. deep and 20 ft. broad. At the entrance are two guard-houses where sentinels are posted.

A '*Batterie Triomphale*' of eighteen guns placed here is used in firing salutes on grand occasions. On the *right*, as we face the Seine, are two French 24-pounders, which were used at the siege of Constantine in 1837; two Austrian cannons, one cast at Vienna in 1681, the other in 1580, with the inscription in German, '*When my song resounds in the air, many a wall will fall before me*'; four Prussian guns, cast at Berlin in 1708, captured there by the Austrians during the Seven Years' War, and brought by Napoleon from Vienna after the Battle of Austerlitz, along with 2333 other cannon; a Dutch 24-pounder, captured at the siege of Antwerp in 1832; four cannons and two mortars from Sebastopol; a mortar from Algiers. To the *left*: the first gun is from Wurtemberg, a master-piece of its kind, decorated with allegorical statuettes; a Venetian piece, of 1708; the remaining pieces correspond to those on the right side. The rest of the external court is laid out in small gardens, which are cultivated by the 'invalides'.

The *Façade* of this vast edifice is about 220 yds. in length. In front of the wings are placed four groups in bronze, by Desjardins, emblematical of the four conquered nations for whose benefit the Collège Mazarin (p. 212) was founded. They formerly belonged to the statue of Louis XIV. in the Place des Victoires, but were transferred to their present position in 1800.

The building consists of three storeys, surmounted with trophies in stone. Above the principal entrance is an equestrian statue of Louis XIV., with the inscription: *Ludovicus Magnus militibus, regali munificentia in perpetuum providens, has aedes posuit 1675.*

In the large inner court with its open arcades, formerly called the *Cour Royale*, now the *Cour d'Honneur*, the visitor is met by an invalide who shows the courts and exterior of the buildings (fee 1 fr.). Other guides are appointed to show the dining-halls, kitchens, council-chamber, and library (50 c. each, so that the fees amount to 3 fr. in all). The kitchens and dormitories are not particularly interesting. On public days visitors are admitted gratuitously to every part of the establishment.

The *Arcades* of the inner court are partly adorned with scenes from the history of France in four epochs, those of Charlemagne, St. Louis, Louis XIV., and Napoleon I., by Masson.

The *Library*, on the first floor, N. side, contains about 20,000 vols. and several MSS. of Sully and Colbert, a copy of David's picture of Bonaparte crossing the St. Bernard (p. 252), a fine portrait of Napoleon III. by Logier, an equestrian statuette of Marshal Turenne, and the Austrian cannon-ball which caused his death at Salsbach near Baden-Baden in 1675; also a large relief plan of the Hôtel des Invalides.

The vestibule of the *Salle du Conseil*, or council-chamber, on the same landing as the library, is adorned with drawings of flags and banners captured in battle and of the arms of French towns. The adjoining apartments contain portraits of the two architects of the edifice, Libéral Bruant and Jules Mansard, and of the following marshals: Lannes, Duc de Montebello; Bessières, Duc d'Istrie; Berthier, Prince de Wagram; Brune; Augereau, Duc de Castiglione; Masséna, Duc de Rivoli; Victor, Duc de Bellune; Lefebvre, Duc de Dantzick; Kellermann, Duc de Valmy; Beurnonville; Davoust, Prince d'Eckmühl; Pérignon; the Duc de Coigny; Serrurier; Suchet, Duc d'Albuféra; Gouvion St. Cyr; Ney, Duc d'Elchingen; Jourdan; Moncey, Duc de Conegliano; Oudinot, Duc de Reggio; Lauriston; the Duc de Belle Isle; the Duc de Broglie; and the Marquis de Vioménil. Lastly, a portrait of Napoleon I. in his coronation robes, one of Louis XIV., and busts of Napoleon I., Napoleon III. and Prince Jérôme.

The four spacious *Refectories* on the ground-floor are adorned with allegorical pictures, most of which have reference to the campaign of Louis XIV. in the Netherlands (1672). Among those in the officers' dining-room are the capture of Wesel, Emmerich, and Utrecht, towns which were not in a position to defend themselves and surrendered almost without a blow. Most of these paintings are by Martin, a pupil of the prolific Van der Meulen.

Patients in the *Infirmierie* are attended by 25 sisters of charity of the order of St. Vincent de Paul.

The attics of the building contain a collection of sixty *Relief Plans of Fortresses* in France, which are interesting on account of the accuracy of their execution. They are shown annually between 1st May and 15th June only to persons provided with a permission, for which application must be made beforehand in writing.

The *Church* consists of two separate parts, the old *Église de St. Louis*, and the *Dôme*, constructed by Jules Mansard in 1706, between which there is no communication.

The old church is entered by a portal on the S. side of the

Cour d'Honneur. The lofty nave is adorned with banners, captured in Algeria under Louis Philippe, in the Crimea, in Italy, in China, and in Mexico. The last flag to the r., with the double eagle, is from Sebastopol, and the white one opposite once waved on the Malakoff tower.

On 30th March, 1814, the evening before the entry of the Allies into Paris, about 1500 flags, the victorious trophies of Napoleon I., were burned in the court of the Invalides to prevent their falling into the hands of the enemy, by order of Marshal Clarke, Duc de Feltre, then minister of war. The order was thrice given before the Invalides could be induced to destroy their cherished trophies. The sword brought by Napoleon from the tomb of Frederick the Great at Potsdam in 1806 was destroyed on the same occasion. The last of the flags captured during the wars of the Republic and the first Empire were accidentally destroyed by fire during the funeral obsequies of Marshal Sebastiani in 1851.

The columns of the church bear a number of monuments and tablets in memory of former governors of the Hôtel des Invalides, among whom were the Comte *de Guibert* (d. 1786), the Duc *de Coigny* (d. 1821), Marshal *Lobau* (d. 1838), Marshal *Moncey* (d. 1842), Marshal *Oudinot* (d. 1847) with medallion bust, Baron *Espagnac* (d. 1782), and Marshal *Jourdan* (d. 1833). Two bronze tablets record the names of the marshals and officers interred in the vaults of the church, among whom are Marshal *Mortier*, who was killed in 1835 by the explosion of Fieschi's infernal machine in the Boulevard du Temple, and Marshal '*Jacques Leroy de St. Arnaud, chef de l'armée de l'Orient, décédé en mer à bord du Bertollet*' (d. 1854). On Sundays at noon mass is celebrated here, accompanied by the usual military ceremonies.

The **Musée d'Artillerie**, if open, should next be visited. It is now established in the buildings on the W. side of the Cour d'Honneur, the entrance being in the middle of the right wing when approached from the Esplanade. It is open to the public on Tuesdays, Thursdays, and Sundays from 12 to 3 or 4 o'clock. This extensive collection comprises upwards of 4000 specimens of armour and weapons of an offensive and defensive character. No new catalogue has been published since 1862, but every object in the museum is furnished with an explanatory notice.

The vestibule contains several large cannon of different countries placed against the wall.

To the r. is the *Salle des Modèles*, comprising every engine of war used from the time of Louis XIV. down to the present day. Above and along the walls are originals or copies of all the French flags and standards, beginning with the red Oriflamme. On the l. is the white banner of Joan of Arc with its fleur-de-lis. The poor

frescoes in this room and the one opposite are from the campaigns of Louis XIV.

To the l. of the vestibule is the *Salle des Armures*, containing an admirable collection of armour of every kind, chiefly of the 15th and 16th centuries. A cabinet on the r. contains helmets and shields of different shapes. At the entrance to these two rooms is a suit of armour with inscriptions giving the names of the different parts.

We now leave the vestibule by a corridor, in which the *Vestiaire*, or cloak-room, is situated (10 c.), and reach a passage between two courts, which had better be visited after the other rooms. This passage contains cannon from the 16th cent. downwards arranged chronologically.

The next room is the *Salle des Armes Primitives*. On the r. are glass cases with arms of the flint and bronze periods. On the l. are ancient weapons found on battle-fields. The objects with a red mark are casts only. Around the room are also placed Oriental arms, the blades of various kinds being on the r., and the firearms on the left.

In the *Salle des Armures et des Selles Orientales* are preserved ancient arms, Greek helmets, Roman, Etruscan, and other weapons. Opposite the entrance is the war costume of the Emperor of China, captured at his summer palace in the expedition of 1860; other trophies of this campaign, and Mongolian and Japanese arms.

To the r. is the *I. Salle des Armes Portatives*, divided into two sections by a partition. On one side are the blade-arms from the 12th cent., on the other the firearms from the 15th cent. downwards. Against the wall near the egress is a glass case containing French orders, military decorations, and marshal's batons.

Opposite is the *II. Salle des Armes Portatives*, also divided into two parts, one of which contains the continuation of the collection, chiefly modern arms, and Oriental arms in glass cases. The other part is occupied with a collection of crossbows, pistols, and models of modern naval artillery.

To the r. of the passage as we leave the Museum is the *Cour de la Victoire*, containing naval cannon; and on the other side is the *Cour d'Angoulême*, where among other pieces is placed the *Griffin, a culverin captured at Ehrenbreitstein on the Rhine in 1797, cast in 1528, and weighing nearly 13 tons. Suspended from the wall here is part of the chain used by the Turks during the siege of Vienna in 1683 as a support for a bridge of boats across the Danube. This trophy, 190 yds. long, and 3½ tons in weight, was brought in 1805 from Vienna, where the remaining part of the chain is still preserved. Under the carriage entrance, by which the visitor may now leave the hotel, is a chain with 50 iron collars for prisoners, captured in the Morocco camp after the battle of Isly in 1844.

The **Dôme des Invalides** is entered from the Place Vauban on the S. side, at the back of the Hôtel, and is open to the public on Mondays, Tuesdays, Thursdays, and Saturdays, 12—3 o'clock (vestiaire; 5 c. for each coat or umbrella).

This church, which is entered by a portal with two series of columns, Doric and Corinthian placed one above the other, adorned with statues, consists of a square pile, 190 ft. in breadth, surmounted by a circular tower with 12 windows and a lofty dome, above which rises a lantern and cross, the summit of which is 330 ft. above the pavement. The dome was gilded during the first Empire, and again, by the electro-plating system, in 1861. It is constructed of woodwork covered with lead, and adorned with reliefs representing military trophies, and is 86 ft. in diameter.

The ***Tomb of Napoleon I.**, situated under the dome, is an open circular crypt, 20 ft. in depth and 36 ft. in diameter; the walls are of polished slabs of granite, adorned by ten marble reliefs by *Simart*: Restoration of public order, the Concordat, the Reformed Administration, the State-council, the Code, the University, the Chamber of finance, the Development of commerce and industry, Public works, and the Legion of Honour. The twelve colossal figures emblematic of the victories gained by the Emperor, were the last work of the celebrated Pradier (d. 1852); between them are six trophies consisting of 60 flags which had long lain concealed in the Luxembourg. On the pavement are recorded the names of the victories of *Rivoli*, *Pyramides*, *Marango*, *Austerlitz*, *Jéna*, *Friedland*, *Wagram*, *Moskova*.

On the mosaic pavement, which represents a wreath of laurels, rises the sarcophagus, $6\frac{1}{2}$ ft. wide and $14\frac{1}{2}$ ft. high, consisting of a single huge block of a kind of reddish-brown sandstone weighing upwards of 60 tons, brought from Lake Ladoga in Finland at a cost of 140,000 fr. Immediately above the crypt, at a height of 160 ft., rises the lofty dome in two sections, the higher of which is adorned with a painting by *Delafose*, representing St. Louis offering to Christ the sword with which he had vanquished the foes of Christianity. The faint, bluish light admitted from above, and the sombre aspect of the crypt and its surroundings contribute greatly to the solemn grandeur of the scene.

The entrance to the vault is flanked by two sarcophagi, on which are inscribed the names of *Duroc* and *Bertrand*, the emperor's faithful friends. The former fell at the battle of Bautzen in 1813, the latter (d. 1844) was the emperor's constant companion in all his campaigns and in his captivity, and followed his remains from St. Helena in 1840 to their final resting-place in the Dôme des Invalides. Above the entrance are inscribed these words from the emperor's will: '*Je désire que mes cendres reposent sur les bords de la Seine, au milieu de ce peuple français que j'ai tant aimé.*' On each side is a colossal caryatide in

bronze, by *Duret*, one bearing a globe, the other a sceptre and crown, being emblematical of civil and military honour respectively.

The monuments of *Vauban* and *Turenne*, with their recumbent figures, the former erected in 1807, the latter brought from St. Denis, occupy lofty chapels on each side of Napoleon's tomb, but sink into insignificance when compared with the latter.

The chapel to the l. of the entrance contains the tomb of *Jérôme Bonaparte* (d. 1860), once King of Westphalia, a sarcophagus with a bronze statue of the prince by *Guillaume*; and a smaller sarcophagus with the remains of Jerome's eldest son. The chapel to the r. of the entrance contains the large marble sarcophagus of *Joseph Bonaparte* (d. 1844), once King of Spain.

The tower visible from the Place Vauban is that of the Puits de Grenelle, mentioned at p. 228.

32. Ecole Militaire. Champ de Mars.

Pont d'Iéna. Trocadéro. Manufacture des Tabacs.

The **Ecole Militaire**, situated a little to the S.W. of the Dôme des Invalides, was founded in 1751 by Louis XV., 'pour y élever 500 gentilshommes dans toutes les sciences nécessaires et convenables à un officier'. In 1792 it was converted into a barrack for 5400 men and 1500 horses. The whole establishment covers an area of 26 acres. The principal façade, towards the N.W., which resembles that of a palace, is $\frac{1}{4}$ M. in length, the Corinthian portico in the centre being surmounted by a quadrangular dome. The wings were not built till 1855. The chapel resembles that of Versailles. The public are not admitted without special permission. In front of the building, towards the N.W., extends the —

Champ de Mars, a large open space, upwards of 1000 yds. in length and 500 yds. in breadth, surrounded by rows of trees, and used as an exercising-ground. This was the site of the 'Exposition' of 1867, on which occasion the remainder of the Champ was converted into a park. Down to 1861 it was enclosed by embankments, in the formation of which no fewer than 60,000 Parisians of both sexes and all classes participated in the year 1790. The embankments were then furnished with rows of seats, which enabled hundreds of thousands of the people to witness the celebrated *Fête de la Fédération*, which took place on 14th July of the same year. In front of the École Militaire was erected the *Autel de la Patrie*, where the king, the national assembly, and the representatives of the army and the provinces, swore fidelity to the new constitution. Talleyrand, Bishop of Autun, with 400 of the clergy, robed in white, officiated in the religious part of the ceremony. The rejoicings on this occasion were universal, as it was believed that the Revolution was now happily terminated.

A similar festival, the famous *Champ de Mai*, was celebrated here with the utmost pomp by Napoleon on 1st June, 1815. Here too, in August, 1830, Louis Philippe presented colours to the National Guard, and in 1852 Napoleon III. distributed to the army the Eagles which were to replace the Gallic Cock.

Military reviews and parades frequently take place in the Champ de Mars, where 30,000 men can be manœuvred with ease. On these occasions spectators are excluded from the Champ itself, but they may witness the review from the sides. The heights of the Trocadéro (see below) afford a distant view of the scene, but the troops are often enveloped in clouds of dust. The best point of observation is the end of the Pont d'Iéna next to the left bank of the river, as the troops and persons of distinction are sure to pass that way, even if they cross the Seine by some other bridge. The most important reviews now take place more frequently in the Bois de Boulogne.

The **Pont d'Iéna**, which crosses the Seine opposite the Champ de Mars, was constructed in 1806—1813 to commemorate the victory of that name. It is adorned with colossal eagles, and groups of a horse-taming Greek, Roman, Gaul, and Arab.

The **Place du Trocadéro**, or *du Roi de Rome*, which lies on the r. bank, opposite the Pont d'Iéna, was laid out on the occasion of the Exhibition of 1867, considerable labour having been expended in levelling the undulating ground here. A huge flight of steps ascends from the bridge to a plateau, commanding a fine view of the quarters of the city on the l. bank of the Seine, and originally destined as a site for a statue of the king of Rome. Seven avenues diverge from the Place, the most important of them being the *Avenue du Roi de Rome*, leading to the Arc de l'Étoile. The Trocadéro, like the Champ de Mars, is generally a dull and deserted spot, but is well adapted for the celebration of great popular festivities. The last of these given by the city was on the occasion of the visit of the Shah of Persia in 1872, who from this point witnessed the illumination of Paris by means of electricity.

On the Quai d'Orsay, a little below the *Pont des Invalides*, a bridge adorned with statues of Navigation and Peace, rises the —

Manufacture des Tabacs, the extensive buildings of which occupy the whole block between the Rue Nicot, the Rue de l'Université, and the Rue de la Boucherie des Invalides. It is shown on Thursdays only, 10—12 and 2—4 o'clock; visitors ring at the principal entrance, generally indicated by a flag. The arrangements of the establishment are interesting; 1800—1900 hands are employed, of whom 1400 are women, and 60—70 children; the women earn 2½ fr. per diem on an average.

There are seventeen government manufactories of tobacco in France, all dependent on that of Paris, yielding an annual revenue of 200 million francs.

33. Asylum for the Blind.

Artesian Well of Grenelle.

The ***Institution des jeunes Aveugles**, or Blind Asylum (Pl., white and blue, 4), is situated at the S. end of the Boulevard des Invalides. This handsome edifice, erected in 1839—1845, with its two projecting pavilions, is separated from the boulevard by a railing. The bas-relief which adorns the pediment above the entrance, by *Jouffroy*, represents *Valentin Haüy* (d. 1822), the founder of the institution, instructing his pupils under the protection of Religion. In the court is placed a marble statue of the founder, with a blind girl at his feet. Admission by card obtained by applying to the director, or on showing a passport, on Wednesdays only, 11¼ to 4 or 5 o'clock. The chief object of the institution is the maintenance and instruction of blind children of both sexes, of 9—13 years of age, but their residence may, if necessary, be prolonged to their 21st year. Most of the inmates are supported by government, or by the parishes to which they belong. Private pupils of any age are received for 1000 fr. per annum.

The usual number of inmates is 180, of whom 50 are girls. The masters and female teachers are all themselves blind, most of them having been educated at this establishment.

One of the attendants (fee 1 fr.) conducts visitors through the different parts of the institution, the dining-rooms, work-rooms, dormitories, printing-office, garden, gymnastic and play-ground.

The *Printing-office* is one of the most remarkable departments. Books for the blind are printed here in raised characters. The alphabet consists of six points, different positions and combinations of which form the different letters. The same system is employed in writing, the pupil impressing the points on paper with a pointed instrument.

The principal manual occupations of the inmates are carpentering, turning, brush-making, straw-plaiting, netting, and weaving. Specimens at somewhat high prices may be purchased in the sale room, the profits being for the benefit of the establishment.

The most important branch of instruction is music, for which the blind generally show remarkable aptitude, and which of all pursuits is the best calculated to enable them to gain their own livelihood. A short **Concert* is given every Wednesday in the chapel at 4 o'clock, by an orchestra of 30—40 blind children, whose conductor is also blind. The frescoes in the chapel, by *H. Lehmann*, represent Christ consoling the blind.

An examination of the pupils takes place on the last Saturday of every month, when visitors are admitted by applying to the Director (see form given at p. 214). The institution is closed during the vacations in August and September.

The Rue Duroc, on the N.W. side, leads to the neighbouring Place de Breteuil, at the end of the avenue of that name. In the centre of this Place rises the tower, 128 ft. in height, of the —

Artesian Well of Grenelle, which is 1870 ft. in depth, and yields 200,000 gallons of water daily. This and three other Artesian wells, the most important of which is that of Passy, supply the vast waterworks of the city.

34. Cemetery of Montparnasse.

Parc de Montsouris.

The **Cemetery of Montparnasse**, the third of the great Parisian burial-grounds, originally intended for all the quarters on the left bank of the Seine, is now, like Père Lachaise, used for interments in private vaults only. It was laid out in 1824, when it consisted of a space of about 30 acres, but it has since been considerably extended. It is uninteresting compared with the cemetery of Père Lachaise, and even that of Montmartre, but may conveniently be visited either before or after an excursion to Versailles, the station for which is in the vicinity (*rive gauche*, p. 236).

Near the entrance, to the r., is the burying-ground of the sisters of charity, enclosed by a railing, where one of the most conspicuous crosses marks the grave of *Sœur Rosalie Rendu*, who was presented with the cross of the Legion of Honour in recognition of her unwearied and disinterested labours in the Crimea. Her grave is almost always adorned with fresh flowers and wreaths placed on it by soldiers of the French army from their affectionate regard for her memory. A little farther, to the l. as the principal avenue is entered, is the monument of a *Mlle. Leontine Spiegel*, adorned with a remarkably fine statue in white marble.

A cross to the l. in the principal walk, which runs from N. to S., indicates the grave of *Henri Grégoire* (d. 1832), one of the first of the clergy who swore fidelity to the new constitution in 1790, afterwards Bishop of Blois, and in 1795 a member of the council of Five Hundred. In 1815 he was deprived of his bishopric by Louis XVIII., and excluded from the Institut, of which he was a member. On his death the Archbishop of Paris refused his remains Christian burial, as he had declined to retract his oath.

In the preceding lateral walk are several men of letters: *Mongez* (d. 1831); *Thurot* (d. 1832), the philologist. Beyond these, *Ottavi* (d. 1841), 'orateur, parent de Napoléon, né a Ajaccio'.

In the circular space, to the r.: *Mazois* (d. 1826), an eminent architect; *Orfila*, the physician (d. 1833); farther back, *Boyer*, the celebrated surgeon (d. 1833), with a bust. — Farther on: *Champagny, duc de Cadore*, minister of the exterior from 1807 to 1811.

To the r. in the principal walk: *Duval* (d. 1842), the dramatist.

In the W. avenue, to the r. when entered from the circular

space: Admiral *Dumont d'Urville*, who, with his wife and only son, lost his life by a railway accident in 1842 (comp. p. 237), with fanciful representations of his principal voyages.

In the E. avenue: General *Henri de Mylius* (d. 1866), a large monument with a bust in bronze. Then: *Boulay de la Meurthe* (d. 1840), member of the Five Hundred, president of the legislative commission under Napoleon I., exiled in 1815.

In the vicinity, opposite, the singular monument of *Aug. Dornès*, 'représentant du peuple, mort pour la République', who was killed by the insurgents in June, 1848.

In the N.E. avenue: *Jacques Lisfranc* (d. 1847), an eminent military surgeon and professor; one of the reliefs on the sides represents a scene from the battle of Leipsic, the other a lecture attended by numerous pupils.

The **Parc de Montsouris**, which was in course of formation on the outbreak of the war in 1870, will when completed be an extensive and attractive public promenade for the S. side of the town, like the Buttes Chaumont for the E. side. The works have been suspended for several years, but will probably be resumed on the completion of the reservoir of the Aqueduct of the Vanne (see below). The park, which is 40 acres in area, adjoins the fortifications, and lies exactly to the S. of the Observatory. It will be reached from the Place d'Enfer, at the S.E. corner of the Cemetery of Montparnasse, by the Avenue de Montsouris. The site of the park commands an extensive survey of the city, and particularly of the S. part of the hill of Ste. Geneviève and the valley of the Bièvre. To the E. is the station Glacière-Gentilly on the Chemin de Fer de Ceinture (p. 233). To the W. lies the large unfinished reservoir of *Montsouris*, which is regarded as a marvel of modern constructive skill. The sides are built of solid stone, the masonry being 10 ft. thick, and the basin will hold nearly a million cubic feet of water, one-third of which will be supplied daily by a conduit. The latter is 7 ft. in diameter and about 108 M. in length, and will bring to Paris the water of the Vanne, a stream rising in Champagne, about 9 M. from Troyes. Two other reservoirs of the same kind have recently been constructed at Ménilmontant and Belleville to augment the supply of the city.

35. Subterranean Paris.

Catacombs. Drainage.

Having completed our description of Paris above ground, we must now devote a few words to subterranean Paris, its catacombs, and its vast and skilfully constructed sewers.

The **Catacombs** were formerly quarries, worked as far back as the Roman period, yielding a soft kind of limestone which hardens on exposure to the air. These subterranean galleries, which extend under a great part of Paris, have upwards of sixty

entrances in different suburbs. The principal stair which descends to them is in the Rue de la Tonibe-Isoïre, near the old Barrière de l'Enfer, not far from the S. end of the Cimetière du Montparnasse, and on the farther side of the Gare de Sceaux. These sombre caverns used to form one of the usual sights of Paris, but visitors are now admitted two or three times a year only, if provided with a special permission from the 'Ingénieur en chef des Mines et Inspecteur Général des Carrières de Paris', whose offices are at the Luxembourg.

Several streets in the S. part of Paris, situated above these quarries, having begun to show symptoms of sinking, steps were taken by government in 1784 to avert the danger by constructing piers and buttresses where the upper surface was insufficiently supported. About the same time the Council of State ordered the removal of the bodies from the Cemetery of the Innocents, and others, which were closed at that period, to these subterranean quarries. In 1786 the catacombs were accordingly converted into a vast charnel-house. During the Revolution and the Reign of Terror, immense numbers of bodies and bones brought from various quarters were thrown into these cavities, in confused masses; but in 1810 a regular system was organised for the more seemly disposition of these remains, and the preservation of their resting-place. New pillars have since been erected to support the roof, excavations made to admit more air, and channels dug to carry off the water. The galleries and different compartments are completely lined with human bones, arranged with great care, and intermingled with rows of skulls. Several chapels have also been constructed entirely of the same ghastly materials, and furnished with various inscriptions.

Drainage. Still more interesting than the Catacombs is the vast network of sewers by which Paris is undermined, and which are so admirably constructed and well ventilated that parties, including even ladies, have frequently been formed to explore them. This system of drainage has been so beneficial to the public health that the annual death rate, which was 36 per 1000 under Louis XVI., has been reduced to 22—25 per 1000, the unusually unhealthy years immediately following the recent war and deaths from violence being of course left out of view. If these statistics be correct, Paris is the healthiest capital on the continent, as indeed one would expect from the fact, that, with the exception perhaps of Hamburg, it is the only continental city provided with a complete system of underground drainage. The inhabitants are strictly forbidden to pollute the public streets or gutters with dirty water, proper channels connected with the sewers being provided for the surface as well as other drainage, and conducting it to a long tunnel which falls into the Seine below the bridge of Asnières.

The total length of the principal sewers of Paris is upwards of 250 M., and when the system is complete, the length will be about

300 M. Most of these works have been constructed under the direction of M. *Belgrand* since 1852. The city is divided into four parts by two large sewers perpendicular to the Seine, termed *Egouts Collecteurs*, and running under the Boulevard de Sébastopol and Boulevard St. Michel respectively. Into these run about 15 tributaries, which in their turn receive the contents of numerous smaller drains. Parallel with the river run four large 'collecteurs'. Two of these, each $2\frac{1}{2}$ M. in length, start from the Place de la Bastille and terminate at the Place de la Concorde, one of them following the direction of the quays, while the other runs under the Rue St. Antoine and the Rue de Rivoli. Of the two others, which are on the left bank, one, upwards of 4 M. in length, extends from the Pont d'Austerlitz to the Pont d'Iéna, the other, $1\frac{1}{3}$ M. in length, from the Entrepôt des Vins under the Boulevard St. Germain to the quay, near the Place de la Concorde. These channels are all of such ample dimensions as to carry off with ease the surface water from the whole city after the heaviest rains, the smaller being 7 ft. high and $3\frac{3}{4}$ ft. wide, the larger 15 ft. by 18 ft.

The sewers are all constructed of solid masonry and lined with waterproof cement. The 'collecteurs' are flanked with pavements or ledges, between which the water runs, and above one or both of which is a conduit for pure water. All the galleries communicate with the streets by numerous iron ladders, and each is furnished with its distinctive mark and the name of the street above.

All the 'collecteurs' empty themselves into a '*Collecteur Général*' in the Place de la Concorde. Even those of the left bank, which are particularly dirty on account of the refuse from tanners', curriers', and dyers' premises thrown into them, are united at a point a little above the Pont de la Concorde, from which they are carried below the bed of the Seine by a massive pipe of cast iron, upwards of 3 ft. in diameter, and discharge themselves into the general sewer. This last, which falls into the Seine at Asnières, is nearly $3\frac{1}{2}$ M. in length, and carries off 100,000 cubic ft. of water per hour, but is capable of passing five or six times the quantity.

The cleaning of the larger sewers, in which there is a channel flanked by ledges, is effected by a very ingenious system. In the 'grand collecteur' there are four boats of the same width as the channel, each provided with a kind of moveable gate or slide, which when let down exactly fits the channel. Each boat, having been placed at its assigned starting-point, has its slide adjusted, and is then propelled downwards by the force of the stream, scraping clean the bottom and sides of the sewer as it advances. In the 'grand collecteur' this process occupies 16 days. In the smaller sewers, where the current is not strong enough to be available in this way, the boats are replaced by small waggons running on rails at the bottom of the channel, and propelled by the workmen walking along the pathways at the sides.

36. Chemin de Fer de Ceinture.

The **Chemin de Fer de Ceinture** is a railway forming a complete circle round Paris, within the line of the fortifications, and affording a convenient mode of transit between the different suburbs. The principal station of departure and arrival is the Gare St. Lazare (Pl., red, 6), and there are 28 stations in all. The length of the line is 23 M., but owing to the frequency of the stoppages the whole distance is not performed in less than 2 hrs. 22 min.

Travellers may avail themselves of this railway to visit points of interest in the suburbs, such as Père Lachaise, the Buttes-Chaumont, Montmartre, the Bois de Boulogne, and particularly as a means of communication between one suburb and another. The line runs in many places through tunnels and deep cuttings, but affords a considerable number of fine points of view. The outside seats are recommended to gentlemen in fine weather.

The older part of the line from St. Lazare to the Bois de Boulogne and Auteuil is still used, but the trains of the 'ceinture' line also convey passengers to and from these stations.

Trains making the whole circuit start from St. Lazare once an hour in opposite directions, from 6. 30 a. m. to 8. 30 p. m., also at every half hour from 8. 30 a. m. till dusk (consult *Indicateur*). The fares are very moderate, the complete circuit costing 85 c. in the first, and 55 c. in the second class, and on Sundays and holidays 1 fr. 10 c. or 70 c.; the fares for shorter distances are, however, higher in proportion. On Sundays and holidays each train starts from the Gare St. Lazare 3 min. earlier than on week-days.

Soon after leaving the station the train passes under a broad bridge, occupying the site of the former Place de l'Europe, and through a tunnel 360 yds. long, and enters the Quartier des Batignolles.

11 $\frac{1}{4}$ M. Stat. *Batignolles*, where the St. Germain, Normandy, and Versailles lines diverge. Beyond it, the Courcelles-Ceinture station, where the other end of the line terminates, is left on the right.

17 $\frac{1}{8}$ M. *Courcelles-Levallois*, for the village of Levallois, outside the fortifications. Passengers for Clichy or Belleville alight here, and proceed to the Courcelles Ceinture station.

31 $\frac{1}{8}$ M. *Porte-Maillot-Neuilly*, for Neuilly, the Avenue de la Grande Armée, the Arc de l'Etoile, and the Bois de Boulogne.

33 $\frac{3}{4}$ M. *Avenue Urich*, or *de l'Impératrice*, at the entrance to the Bois de Boulogne by the Porte Dauphine, not far from the lakes. The line now passes through a cutting and skirts the pretty grounds of the Château de la Muette, lying on the E. side, and entered opposite the Passy station.

43 $\frac{3}{8}$ M. *Passy*, one of the suburbs annexed to Paris in 1860, with numerous pleasant villas. The Boulevard Rossini and the Route de Passy lead hence into the Bois de Boulogne, passing between

the lakes. A little farther, the line passes the *Ville de Montmorency*, a small kind of park with villas.

55/8 M. *Auteuil*, another annexed suburb, with numerous villas, near the S. end of the Bois de Boulogne. Omnibuses run from this station to Boulogne and St. Cloud.

From this point to Vaugirard the line is interesting, both in an engineering point of view, and on account of the views it affords. For 11/4 M. it is carried along a handsome viaduct of stone, commanding a view to the r. of the Bois de Boulogne, Mont Valérien, St. Cloud with its park, the wooded heights of Sèvres and Meudon, and Issy with the Hospice des Ménages.

61/4 M. *Point-du-Jour*. Beyond this point the view becomes still more picturesque, embracing the course of the Seine for a considerable distance and the city itself to the l., and of the Ile de Billancourt and Sèvres in the opposite direction. The Seine is now crossed by an imposing bridge, provided also with a carriage-way and a path for foot-passengers, a view of which is best obtained from one of the ordinary bridges across the river immediately above it.

67/8 M. *Grenelle*. The line now crosses an open space, where a view of Paris and its environs, and of the village of Vanves with its school is obtained.

71/2 M. *Vaugirard-Issy*, beyond which there is a short tunnel.

81/8 M. *Ouest-Ceinture*, where the line passes under the Rive Gauche railway, and where passengers bound for Versailles by the latter line alight. Through-tickets for Versailles are issued at the most important stations on the 'ceinture'. The train now runs through a cutting.

83/4 M. *Montrouge*, beyond which there is a tunnel intersecting the catacombs. The line then crosses the Sceaux and Limours railway near the Sceaux-Ceinture station.

93/8 M. *La Glacière-Gentilly*, where passengers for the last named railway alight. To the l. in the vicinity is the unfinished Parc de Montsouris, then the lunatic asylum of Bicêtre, and farther distant the dome of the Val de Grâce (p. 207). The train then crosses the two arms of the Bièvre.

105/8 M. *La Maison Blanche*, the nearest station to the Gobelins.

117/8 M. *Orléans-Ceinture*, where the line intersects the Orleans railway. The train now crosses the Seine by the Pont de Bercy Ceinture, or de Napoléon III.

121/2 M. *La Rapée-Bercy*, adjoining the Entrepôt des Vins. The train crosses the Lyons railway and the Avenue Danmesnil by a viaduct, from which the Bois de Vincennes and the Lac de Danmesnil or Charenton are visible.

131/8 M. *Bel-Air*, above the Vincennes railway, for which several of the 'ceinture' stations issue tickets. To the r. is seen the Bois de Vincennes, with the miniature lake of St. Mandé.

13³/₄ M. *Avenue de Vincennes*, to the l. of which lies the Place du Trône.

15 M. *Charonne*, in a manufacturing quarter, beyond which the train passes through a long tunnel on the E. side of Père Lachaise. This is the nearest station to the cemetery.

15⁵/₈ M. *Ménilmontant*. The line is now a considerable way from the fortifications. A long tunnel passes under part of Belleville, and a cutting intersects a corner of the park of the Buttes Chaumont. Then another tunnel under the intersection of the Rue de Mexico and de Crimée.

16⁷/₈ M. *Belleville-Villelle*, where a short branch to the r. diverges to the cattle-market and 'abattoirs', or slaughter-houses of La Villette, a view of which is obtained as the train crosses the *Canal de l'Oureq*. These slaughter-houses, when completed, will be 64 in number, covering an area of 67 acres, and will be well worthy of a visit. It is proposed to connect them with the Halles Centrales (p. 37) by an underground railway. The Canal de l'Oureq is important for the small craft navigating the Oureq, an affluent of the Marne, as it connects it with the Seine and cuts off a long circuit. To the S. of the Bassin de la Villette it is termed Canal St. Martin, and reaches the Seine by passing under the Boulevard Richard Lenoir and the Colonne de Juillet (p. 61). A ramification of this canal is the Canal St. Denis, between the railway and the 'abattoirs'.

17¹/₂ M. *Pont-de-Flandre*, where the Ligne de l'Est is crossed. To the l. is a junction-line between that line and the Ligne du Nord. Montmartre is visible from this point.

18³/₄ M. *La Chapelle-St. Denis*. To the l. is the goods-station of the Chemin-de-Fer du Nord, which railway is now crossed by a viaduct. The fortifications are again skirted. On the l. rise the heights of Montmartre.

19³/₈ M. *Boulevard Ornano*.

20 M. *Avenue St. Ouen*, whence a branch to the r. runs to the Docks de St. Ouen, the station for the Cemetery of Montmartre.

20⁵/₈ M. *Avenue de Clichy*, beyond which the line passes under the Ligne de l'Ouest.

21⁷/₈ M. *Courcelles-Ceinture*, the terminus of the line encircling the city. Passengers intending to return to St. Lazare alight here, proceed to the almost contiguous *Courcelles-Levallois* station, already mentioned, and enter the St. Lazare train which passes Balignolles as before. 23 M. *St. Lazare*.

ENVIRONS OF PARIS.

37. Versailles.

Versailles is situated 10 M. to the S. W. of Paris, with which it is connected by two railways, and a high road running between them. By the railway on the 'Rive Droite' the distance is $14\frac{1}{2}$ M., by that on the 'Rive Gauche' 12 M., and by the road about 10 M. As the traveller will probably desire to visit the extensive historical museum (closed on Mondays) more than once, he may on each occasion pleasantly vary his route.

Rive Droite (Gare St. Lazare, 124; Pl., red, 6; see p. 26), or railway on the right bank of the Seine. Trains start from Paris every hour from 7. 30 a. m. till 12. 30 a. m., and from Versailles every hour from 7 a. m. till 11 p. m., after which one more train leaves at 11. 30 p. m.; the journey occupies 49 minutes. Fares 1 fr. 65, 1 fr. 35 c.; on Sundays and holidays, when the fountains play, 2 fr. 20, and 1 fr. 65 c.; return-tickets, on which there is no reduction, are available for the *Rive Gauche* (p. 236).

Passing through two tunnels, the first under the Place de l'Europe, the second penetrating the ramparts, the train skirts the *Docks Napoléon*, an undertaking which has proved a failure, and quits the city. Between *Clichy* and *Asnières*, where the 'Casino d'Asnières' and a favourite swimming-bath are situated, the Seine is crossed. The lines to Argenteuil, St. Germain, and Rouen diverge here to the r. (pp. 257, 300).

The Versailles line describes a wide curve. The long building to the l. of the station of *Courbevoie* is a barrack erected by Louis XV. for his Swiss Guard, and occupied by the Imperial Guards under Napoleon I. The next station is *Puteaux*. The line traverses high ground, and affords an extensive view of Paris, the Bois de Boulogne, and the valley of the Seine.

Near the station of *Suresnes* the railway skirts the base of *Mont Valérien*, which rises 600 ft. above the Seine, and commands a magnificent view. It cannot, however, be visited without permission from the commandant, which is not easily obtained. The summit was formerly occupied by *Le Calvaire*, a monastery erected in the reign of Louis XIII., and a favourite resort of

pilgrims. Napoleon I. caused the building to be demolished, and an establishment for the education of daughters of members of the Legion of Honour to be erected on the site. Under the Restoration the hill came into the possession of the *Pères de la Foi*, and was again frequented by pilgrims. These ecclesiastics were dispersed by the Revolution of July, and ten years later the fortifications were begun. In 1870—71 the fort played a prominent part in both the sieges of Paris. On the final re-establishment of peace on 28th May, 1871, it was little more than a heap of ruins, but is to be restored.

The train next stops at *Montretout*, the station for *St. Cloud* (p. 254), passes through a short tunnel, skirts the deer-park of the château, and then enters a second tunnel. To the r. of the line lies the pleasant village of *Ville d'Avray*, the station for *Sèvres* (p. 256). Beyond *Chaville* the train reaches the viaduct which crosses the high road and unites the lines of the right and left banks.

The station of the Rive Droite line at Versailles is nearly 1 M. distant from the palace (omnibus 30 c.), on the way to which the traveller passes an open space adorned, on the r., with Lemaire's *Statue of General Hoche*, 'né à Versailles le 24 Juin 1768, soldat à 16 ans, général en chef à 25, mort à 29, pacificateur de la Vendée'. Another monument to the memory of this illustrious soldier has been erected near Neuwied on the Rhine, where, shortly before his sudden death at Wetzlar, he had crossed the river and repulsed the Austrian forces.

Rive Gauche (Gare du Mont Parnasse, 35 min. drive from the Bourse; Pl., blue, 6; see p. 26), or railway on the left bank of the Seine. Trains from Paris every hour from 7. 5 a. m. till 11. 5 p. m., and another at 12. 40 a. m.; from Versailles every hour from 6. 35 a. m. till 10. 35 p. m., and one more at 11 p. m. (on Sundays and holidays 11. 25). Fares the same as by the Rive Droite; return-tickets available for either line. The finest views are to the right.

On the way to the station, in the Rue de Sèvres, adjoining the *Hôpital des Incurables (Femmes)*, the traveller will observe a handsome fountain with a figure of an Egyptian woman pouring water out of two vessels. The *Cemetery of Montparnasse* (p. 228) is near this station.

The line skirts the village of *Issy*, where on 3rd July, 1815, the last struggle for the possession of Paris took place between Blücher and Davoust. On the same day the capitulation of Paris was signed. On the field of battle afterwards rose the *Fort d'Issy*, forming part of the fortifications of Paris, which was entirely destroyed during the sieges of 1870—71. *Clamart* is the station for *Vanves*, *Issy*, and *Châtillon*. All these villages suffered severely during the Prussian bombardment. The railway-station was com-

pletely swept away, and many of the houses of Clamart destroyed. The scene of desolation was greatly aggravated by the events of the second siege, when the forts of Issy and Vanves were occupied by the insurgents, and finally destroyed by the Versailles troops. Near the station is a hydropathic establishment. The line skirts the hills above the Seine, affording a fine view of Paris and the course of the river.

At *Meudon* are the ruins of an imperial château, where the Empress Marie Louise resided with the king of Rome during the Russian campaign in 1812. It was afterwards a summer residence of Prince Napoleon, but was set on fire by a shell and reduced to a heap of ruins during the Prussian bombardment of Paris in 1871. The terrace below it was used by the Prussians for the construction of extensive and formidable earthworks, from which the most persistent cannonade from Issy and the other forts failed to dislodge them. A powerful battery of 20 guns planted here completely commanded Boulogne, Billancourt, Le Point-du-Jour, Auteuil, Grenelle, Vaugirard, and Issy. At a later period (3rd April) the insurgents, aware of the importance of the position, endeavoured to capture it, but were driven back by the government troops. The walls of the terrace, as well as many neighbouring houses, bear numerous marks of balls and shells.

Bellerue is the station for the palace of St. Cloud (p. 254), about $1\frac{1}{4}$ M. distant. Near the station is situated a small Gothic chapel, dedicated to *Notre Dame des Flammes*. It commemorates a frightful railway catastrophe, 8th May, 1842. A long passenger-train, drawn by one engine in front and propelled by another behind, got off the rails, and the second engine forced the carriages into a confused heap. The train then caught fire, and upwards of 200 persons perished, among whom was Admiral d'Urville (p. 229). The circumstance that all the carriage doors were locked, a practice now abandoned in France, contributed greatly to increase the loss of life.

The next stations are *Sèvres* (p. 256), *Chaville*, *Viroflay*, and then *Versailles*. The station of the Rive Gauche line is about $\frac{1}{2}$ M. distant from the palace.

Tramway (*Chemin de Fer Américain*), starting from Rue du Louvre 2, opposite the colonnade, and following the high road from Paris to Versailles by *Sèvres*. Cars every hour from 8 a. m. till dusk; fare inside 1 fr., outside or 'impériale', 80 c.; on Sundays and festivals 1 fr. 10 c. or 90 c.; to *Sèvres* in 80 min., to *Versailles* in $1\frac{3}{4}$ hr.

The high-road is always the scene of busy traffic. For a long distance it skirts the Seine, passing the bridges at the W. end of the city, and the almost unbroken rows of houses belonging to the suburbs of *Passy* and *Auteuil*, which are much frequented by the Parisians in summer, and were once favourite resorts of Boileau,

Lafontaine, Racine, and Molière. The road now crosses the fortifications (the road to St. Cloud diverges to the r.), crosses the Seine, and reaches *Sèvres*. The drive from *Sèvres* to Versailles occupies 25 min. more; the road passes under the railway viaduct, and soon reaches the *Avenue de Paris*.

Versailles. Hotels. *HÔTEL DES RÉSERVOIRS, Rue des Réservoirs 9; *HÔTEL DE FRANCE, Place d'Armes 5, on the r. on the way to the Château; HÔTEL DU SABOT D'OR, Rue du Plessis 23, near the market. — **Restaurants.** *Gervais*, at the Rive Droite station; *du Globe*, or *Lourdaut*, at the same station (déj. 2½, D. 3 fr.); *de Londres*, Rue Colbert 7, adjoining the Hôtel de France; *du Coing*, at the Rive Gauche station. — **Cafés.** *Durieux*, Rue de la Pompe 44; *de la Comédie*, in the park, near the Bassin du Dragon, with another entrance in the Rue des Réservoirs.

Versailles is indebted for its origin to Louis XIV. That monarch, like his predecessors, had resided at St. Germain in summer during the first years of his reign, but is said to have conceived a dislike to it as it commanded a view of the tower of St. Denis, the royal burying-place. Versailles is situated in an unfavourable site for a town, and still more so for a park, as the water for its ornamental ponds had to be conveyed to it by aqueducts all the way from Marly (p. 259) at a great expense. The town was called by Voltaire '*l'abîme des dépenses*', on account of its palace and park having cost the enormous sum of 400 million francs; and at least as great a sum has been expended on their maintenance by subsequent monarchs.

Near the statue of Hoche (p. 236) is the *Church of Notre Dame*, erected by Mansart in 1684, containing in the second chapel to the l. the monument of the *Comte de Vergennes* (d. 1787), minister of Louis XVI.

In the *Quartier St. Louis*, the S. part of the town, not far from the palace, is the *Jeu de Paume*, or tennis-court, memorable for the famous meeting held in it by the National Assembly on 23rd June 1789, in which the Marquis de Dreux-Brézé appeared as the king's deputy and pronounced the assembly dissolved, but received the audacious reply from Mirabeau: '*Allez dire à votre maître que nous sommes ici par la volonté du peuple, et que nous n'en sortirons que par la force des bayonnettes*'.

Notwithstanding its 61,688 inhabitants, its vast —

Palace, erected in 1660—1710 by Mansard, its gardens, and its villas, Versailles offers little attraction beyond its incomparable —

****Musée Historique**, founded by Louis Philippe, and occupying an almost interminable suite of apartments in the palace. In 1832 these rooms were entirely refitted, and adorned with historical pictures brought from the Louvre and other palaces, the deficiencies being supplied by works of the most eminent living artists. The foundation of the museum is said to have cost 15 million fr., the funds being derived from the civil list. Subsequent govern-

Versailles



ments have left undisturbed the original arrangements of the museum, and have greatly enriched and extended it.

The gallery of Versailles may be regarded as a collection of modern pictures and sculptures, but as the historical object was always predominant, numerous works were necessarily received without much regard to their merits as works of art. The critical eye will therefore detect very inferior productions intermingled with the efforts of transcendent genius.

The galleries are open daily, except Mondays, from 12 to 4 o'clock. The number of pictures and sculptures is so overwhelming, that the traveller will find one visit totally inadequate for the examination even of the most celebrated works. A walk through the whole suite of apartments without stopping takes $1\frac{1}{4}$ hr. Many of the rooms, however, are at present closed to the public, having been used since the war as public offices of various kinds.

On reaching the entrance to the palace the traveller is importuned by hawkers to purchase their old, imperfect, or spurious catalogues, which are often bound in new covers. The best selection of catalogues and descriptive works on Versailles is to be found in the entrance-hall of the palace itself, where in purchasing a catalogue care should be taken to choose one which embraces the whole collection. As, however, each picture is furnished with the name of the artist and of the subject, a catalogue may well be dispensed with by all ordinary visitors.

From 19th Sept. 1870 to 6th March 1871 the palace was the head-quarters of the King of Prussia, and a great part of the edifice was used as a military hospital, the pictures being carefully covered to protect them from injury. Here, too, a most impressive scene took place on 18th Jan., 1871, when the Prussian monarch, by the unanimous consent of the German states, was saluted as Emperor of Germany. To describe minutely all the events which occurred at Versailles during the above period would be to write a history of the Franco-Prussian war, a task far beyond the scope of the Handbook. Suffice it to say that this town, usually so dull and peaceful, then formed the great centre of operation of the most remarkable war ever witnessed in the world's history, while a little later it became the seat of the new French Republican government, whose political efforts have been beset with so many overwhelming difficulties. The Chamber of Deputies still holds its meetings in the palace, but several of the government offices, which were established here after the war, have since been re-transferred to the capital.

The *Palace Court* is entered by a gateway, with pillars adorned by groups emblematical of the victories of Louis XIV. over Austria (to the r., eagle) and Spain (to the l., lion). In the court are placed two rows of colossal *Statues*, some of which stood on the Pont de la Concorde in Paris down to 1837. On the

right: Bayard (d. 1524), the 'chevalier sans peur et sans reproche'; Colbert (d. 1683), the able finance minister of Louis XIV.; Cardinal Richelieu (d. 1642), regent of France under Louis XIII.; Marshal Jourdan (d. 1833); Marshal Masséna (d. 1817); Admiral Tourville (d. 1701); Admiral Dugay-Trouin (d. 1736); Marshal Turenne (d. 1675). On the *left*: Bertrand Duguesclin (d. 1380), Connétable of France (p. 262); Sully (d. 1641), the celebrated minister of Henri IV.; Suger (d. 1152), Abbot of St. Denis and regent under Louis VII.; Marshal Lannes (d. 1809); Marshal Mortier (d. 1835); Admiral Suffren (d. 1789); Admiral Duquesne (d. 1687); the Great Condé (d. 1686), general of Louis XIV.

In the centre of the court stands a colossal *Equestrian Statue of Louis XIV.* in bronze, the horse by *Cartellier*, the figure by *Petitot*. On the façade of the palace is the inscription, '*A toutes les gloires de la France.*'

Beyond the statue is the *Cour Royale*, and farther back the *Cour de Marbre*, so called from its marble pavement. The usual entrance of the palace is from the *Cour de la Chapelle*, to the right, but the entrance used at present is in the *Cour des Princes*, the corresponding court on the opposite side, to the l. of the façade. Umbrellas, when wet, must be given into the custody of an attendant (10 c.). The ground floor is at present closed to the public, and there are also several rooms on the first floor to which they are not admitted. As, however, it is hoped that these apartments, which contain a number of fine works, will be re-opened at no very distant day, a description of them is given here in the order formerly prescribed. Attendants are posted at intervals to indicate the route. Catalogues of every description and views of Versailles are sold in the vestibule at the entrance to the galleries.

If, as was the case from 1871 to the spring of 1874, a part only of the gallery is shown, our visit will begin with the *Galerie des Batailles*, p. 246.

The chief objects of interest, whether historical or artistic, are enumerated in the following pages; but those who are unable to pay more than one visit to Versailles had better direct their attention almost exclusively to those works denoted in the *Handbook* by asterisks. Those whose time is more ample should devote their first visit to a walk through all the apartments, in order to obtain a general idea of the whole, and subsequent visits to the examination of works in which they are specially interested.

From the *Vestibule de la Chapelle* we first enter a series of eleven rooms containing pictures of historical interest, from Charlemagne down to Louis XIV. inclusive.

I. Room. *Ary Scheffer* (painted in 1827), Charlemagne laying his capitularies, or laws and decrees, before the Frankish diet

in 779. *Rouget*, St. Louis (d. 1270) mediating between the King of England and his barons.

II. Room. *Brenet*, Taking of Château Neuf, and Death of Du Guesclin. *Vinchon*, Charles VII. anointed at Rheims, 1429. *Barthélemy*, Entry of the French army into Paris, 1436.

III. Room. *Jollivet*, Battle of Agnadello, 1509. *Larivière*, Taking of Brescia, 1512.

IV. Room. *Ary Scheffer* (1824), Gaston de Foix's death at the Battle of Ravenna, 1512. *Schnetz*, Battle of Cérisolles, 1544.

V. Room. Large pictures of little artistic value.

VI. Room. Small battle-scenes from Turenne's campaign in the Palatinate in 1644; among them those of Lichtenau, Baden, and Freiburg.

VII. Room. The Crossing of the Rhine below Emmerich (see p. 65), 1672. Other scenes from the campaigns of 1644—45; Worms, Spire, Mayence, Bingen.

VIII. Room. Similar pictures from the campaigns of 1672—77. **Gallait* (1837), Battle of Cassel in Flanders. Mannheim, Wesel, Emmerich, Sinzheim.

IX. Room. Similar pictures: Freiburg, Philippsburg.

X. and XI. Rooms. Large pictures from the campaign in the Netherlands, of no great artistic merit. In the XI. Room: 225. *Hersent* (1817), Louis XVI. and his family distributing alms (1788).

Beyond these rooms is the *Galerie des Tombeaux*, containing busts and statues, with the entrance to the *Theatre*, where the injudicious fête to the Garde du Corps was given by the court in October, 1789. This is at present the assembly-hall of the deputies, for whom this entrance is reserved. Visitors enter from the Cour du Maroc, in the Rue des Réservoirs (tickets obtainable at the 'Questure').

The five ***SALLES DES CROISADES* which are next entered are remarkable for their sumptuous decoration, and the magnificent modern pictures they contain: —

*1st Saloon. *Larivière*, Battle of Ascalon, 1099. **Hesse*, Taking of Beyrout, 1197. *Gallait* (1847), Coronation of Count Baldwin of Flanders as Greek Emperor, 1204.

*2nd Saloon. *Rouget*, Louis IX. receiving the emissaries of the 'Old Man of the Mountain' 1251. *Jacquand*, Taking of Jerusalem by Jacques de Molay, Grand Master of the Templars, 1299. *Lepoittevin*, Naval Battle of Embro, 1346.

3rd Saloon. **Schnetz*, Battle of Ascalon, 1099. *Signol* (1804), St. Bernhard preaching the Second Crusade at Vezelay in Burgundy, 1146.

***4th Saloon. Among the armorial bearings on the pillars are those of Frederick Barbarossa, Emp. Conrad III., and Richard

Cœur de Lion. A mortar from the island of Rhodes, and the gates of the hospital of the knights of St. John, from Rhodes, presented by Sultan Mahmoud to Prince Joinville in 1836, are also preserved here. Also casts of the monuments of three grand masters of the Maltese order. *Eug. Delacroix* (1841), Taking of Constantinople 1204. **Blondel*, Surrender of Ptolemais to Philip Augustus and Richard Cœur de Lion. *Larivière*, Raising of the siege of Rhodes, 1480. *Larivière*, Raising of the siege of Malta, 1565. *Horace Vernet*, Battle of Toulouse, 1212. *Schnetz*, Procession of Crusaders round Jerusalem.

5th Saloon. *Signol*, Crusaders crossing the Bosphorus under Godfrey de Bouillon, 1097. Opposite: *Signol*, Taking of Jerusalem, 1099; the Christians returning thanks for the victory. *R. Fleury*, Baldwin enters Edessa. *Hesse*, Adoption of Godfrey de Bouillon by the Greek Emp. Alexander Comnenus, 1097. **Gallait*, Taking of Antioch, 1098.

Leaving the 5th Saloon, we re-enter the gallery above mentioned and return by it to the entrance-vestibule (p. 240).

We next ascend a spiral staircase. At the entrance of the first room we observe statues by *Pradier* of General Damrémont, who fell in 1837 at the siege of Constantine, and the Duc de Montpensier (d. 1807), brother of Louis Philippe.

The suite of apartments now entered contains some of the finest pictures in the collection, among which are the Algerian Scenés by *Horace Vernet*.

1st Room. Principal wall: *Chr. Müller*, Opening of the Chambers on 29th March 1852. *Vernet*, Marshals Bosquet, Regnauld de St. Jean d'Angely, Niel, Forey, and Mac Mahon, and Admiral Bréat. *Rivoulon*, Battle of the Alma. Several pictures, representing the battles of Balaclava, Magenta, Solferino, and others, by *Jumel*, a French staff-officer, are interesting on account of the accurate delineation of the ground and the positions of the troops. *Dubuffe*, Congress of Paris, 1856.

2nd Room: *Yvon*, Retreat from Russia, 1812. *Vernet*, Storming of the 'Mamelon Vert' at Sebastopol.

**3rd Room: *Horace Vernet* (1845), Taking of the Smalah of Abd-el-Kader (16th May, 1843), a magnificent picture 86 ft. in length and 16 ft. in height, containing numerous portraits, to which the sketch below is a key. The 'Smalah' of Abd-el-Kader, consisting of his camp, his itinerant residence, his court, harem, and treasury, and upwards of 20,000 persons, including the chiefs of the principal tribes with their families, was taken by surprise on this occasion by the Duc d'Aumale at the head of two cavalry regiments. Booty of enormous value and 5000 prisoners were the prize acquired with so little difficulty. Abd-el-Kader himself was absent at the time. — *Vernet* (1846), Battle of Isly, 14th Aug. 1844, won by Marshal Bugeaud; among the

Parterre du Midi.

Parterre du Nord.

Rue de la Surintendance.

Rue des Réservoirs.

| | | | | | |
|-------------------------------|--|--|------------------------|--|-----------------------------------|
| Vestib. de la Chapelle. | Entrée principale. | | Cour de la Chap. | Théât. | |
| | 1. Tabl. hist. de 496 à 1792. 2. » 1792 à 1836. 3. Galerie de Portraits. | 1. Statues et bustes. 2. Statues et bustes. | | 1. Croisad. 2. Tab. hist. 1. Croisad. 2. Tab. hist. | 2. Smalah. 2. Constant. Maroc. |

figures are portraits of Cavaignac and Lamoricière. *Beaucé*, Taking of Fort St. Xavier, near Puebla, 1864. *Vernet*, Storming of one of the bastions at the siege of Rome, 30th June, 1849, in consequence of which the city was compelled to capitulate. *Beaucé*, Entry into Mexico, 1864. — On the right: *Beaucé*, Storming and capture of Laghouat, 4th Dec., 1852. *Tissier*, Napoleon III. liberating Abd-el-Kader. *Vernet*, Marshal Pélissier. *Tissier*, portrait of Abd-el-Kader.

****4th Room:** Seven large and seven small pictures by *Horace Vernet*: Battle of the Habrah, 3rd Dec., 1835. Siege of Constantine, 10th Oct., 1837: in the foreground a churchyard, the tombstones of which are being used in constructing intrenchments; to the l. Constantine; a battalion of the Foreign Legion and another of the 26th light infantry engaged in action; near two cypresses the Duc de Nemours with his staff; General Darnémont reconnoitring, beside him General Rulhière. Preparations for the assault, 13th Oct., 1837: in the foreground the breaching battery; near one of the guns General Vallée, commander of the besiegers under the Duc de Nemours; to the l. General Caraman, commander of the artillery; to the r. General Fleury of the engineers; in front the Duc de Nemours, Colonel Lamoricière at the head of the Zouaves; in the central group the English Lieutenant Temple and other foreign officers. Taking of Constantine, 13th Oct., 1837: in the centre Colonel Combes turning to those following him; above him to the r. Lamoricière at the head of the Zouaves; the drum-major with conscious dignity at the head of his drummers and trumpeters. Attack on the Mexican fort St. Jean d'Ulloa by Admiral Baudin, 27th Nov., 1838; the vessel was commanded by the Prince de Joinville. Storming of the pass of Tenia Mouzajah, 12th May, 1840. Siege of the citadel of Antwerp, 1832.

***5th Room:** *Yvon*, Entrance to the Malakoff tower; Storming of the Malakoff; Curtain of the Malakoff; Battle of the Alma; Battle of Solferino; Battle of Magenta. *Barrias*, Disembarkation of the army on the coast of the Crimea.

6th Room: *Bouchot*, Bonaparte dissolving the Council of Five Hundred, 9th Nov., 1799. *Vinchon*, Louis XVIII. tendering the 'Charte' of the constitution, and opening the Chambers. *Couder*, 'Fête de la Fédération' in the Champ de Mars, 14th July, 1790. **Couder*, Oath taken on 20th June, 1789, by the National Assembly in the Jeu de Paume (p. 238), 'de ne jamais se séparer, de se rassembler partout où les circonstances l'exigeront, jusqu'à ce que la Constitution du royaume soit établie et affermie sur des fondements solides'. *Couder*, Institution of the Conseil d'Etat, 1799.

7th Room: **Steuben*, Battle of Ivry, 1590; Henri IV. rallying his followers with the words, 'Si les cornettes vous manquent, ralliez-vous à mon panache blanc, il vous mènera toujours dans le

chemin de l'honneur'. *Vinchon*, Departure of the National Guard for the army, 1792.

The long gallery of *Statues* is now entered. **Pradier*, Monument of the Duke of Orleans (p. 127), the figure in a sitting posture, with reliefs relating to the sieges of Antwerp and Constantine. As companions to those mentioned at p. 242: *Damont*, Marshal Bugeaud; *Pradier*, Count Beanjolaïs (d. 1808), brother of Louis Philippe. — At the end of the gallery an admirable statue of **Joan of Arc by the Princess *Marie of Orleans* (d. 1839), daughter of Louis Philippe, and wife of Duke Alexander of Wurtemberg.

Ascending to the second floor and entering the *Salle des Académiciens* to the right, we find a series of *Portraits* of eminent French civilians, from the beginning of the 16th cent. to the present day. The following eight *Salles des portraits historiques antérieurs à 1790*, and a long gallery contain portraits of historical value only, and also a collection of coins.

Descending to the first floor, we next enter ten rooms with pictures representing events between the years 1800 and 1835.

1st Room (1830—1835): *Court*, Louis Philippe signing the well known proclamation of 31st July, 1830, ending with the words: '*La Charte sera désormais une vérité*'. The portraits deserve inspection.

2nd Room (1825—1830): *Gérard*, Coronation of Charles X. at Rheims. *Horace Vernet*, Charles X. reviewing the National Guard in the Champ de Mars.

3rd Room (1814—1823): *Paul Delaroche*, Storming of the Trocadero near Cadiz, under the Duke of Angoulême. — *Gros*, Louis XVIII. quitting the Tuileries on the night of 19th March, 1815, on being apprised of Napoleon's approach.

4th Room (1813, 1814): Copy from *Horace Vernet* by *Henri Scheffer*, Battle of Montmirail; Napoleon against the Russians: in the foreground chasseurs of the old guard charging. Copy from *Horace Vernet* by *Feron*, Battle of Hanau, Napoleon against the Bavarians: in the foreground General Drouot attacked by Bavarian light cavalry. *Beaume*, Battle of Lützen, Napoleon against the Prussians and Russians under Blücher, York, and Wittgenstein: in the foreground Prussian and Russian prisoners.

5th Room (1810—1812): *Langlois*, Battle of Borodino, on the Moskowa.

6th Room (1809): *Meynier*, Napoleon in the island of Lobau after the battle of Essling. *Bellangé*, Battle of Wagram, a bird's eye view. *Gautherot*, Napoleon wounded on the battle-field of Ratisbon (engravings from this picture are common).

7th Room (1807—1809): *Hersent*, Taking of Landshut. — *Thévenin*, Taking of Ratisbon.

8th Room (1806, 1807): *Camus*, Napoleon at the tomb of

Frederick the Great at Potsdam. — *Vafflard*, Destruction of the monument on the battle-field of Rossbach, where the French had been defeated by Frederick the Great in 1757. Over the door: *Ræhn*, Military hospital in the château of Marienburg, occupied by Russians and French after the battle of Friedland.

9th Room (1800 — 1805): *Taunay*, The French entering Munich.

10th Room (1800): Campaigns in Egypt and Italy. *Langlois*, Battle of Benouth.

As these rooms are quitted, a glimpse of the *Chapel* may be obtained from above.

The following *Salon d'Hercule* contains a portrait of Louis XIV., and a large picture representing the Passage of the Rhine (p. 241).

In the small room next entered: Siege of Freiburg in 1677, painted at that date by *Van der Meulen*.

The next two rooms contain drawings in crayon, chiefly from the campaigns in the Netherlands of 1745 and 1746.

Next, a *Corner Room, with the inscription, '*États généraux, Parlements, Lits de Justice*', containing a number of large pictures: **Couder*, Opening of the States General, 5th May, 1789. The frieze running round the room, painted by *Bellangé* in 1837, represents the Procession of the States General to the Church of Notre Dame at Versailles, by *Bellangé*.

The following *Satons de Vénus, de Diane, de Mars, de Mercure, d'Apollon*, and *de la Guerre*, chiefly contain large pictures by *Van der Meulen*, of scenes from the Netherlands campaigns of Louis XIV.

The *Galerie des Glaces* which follows is described at p. 248.

The ***GALERIE DES BATAILLES*, a magnificent hall in two compartments, is now entered. It contains 33 chefs d'œuvre of modern painters and busts of 80 celebrated generals who have fallen in battle, their names being inscribed on tablets in the window-recesses.

Left: **Ary Scheffer*, Battle of Tolbiac, near Cologne, 496.

L. **Steuben*, Battle of Tours, 732.

Right: ***Horace Vernet*, Battle of Wagram, second day, 1809.

L. *Ary Scheffer*, Submission of the Saxon Duke Wittekind to Charlemagne, 785.

R. *Horace Vernet*, Battle of Friedland, 1807.

L. **Schnetz*, Eudes, Count of Paris, delivers the city from the Normans, 888.

R. *Horace Vernet*, Napoleon addressing the Guards before the battle of Jena, 1806.

L. ***Horace Vernet*, Philip Augustus defeats the Barons at the battle of Bouvines, 1214.

R. *Gérard*, Battle of Austerlitz, 1805.

L. *Eug. Delacroix*, Battle of Taillebourg, 1242.

L. *Henri Scheffer*, Battle of Cassel in Flanders, 1328.

R. *Philippoteaux*, Battle of Rivoli, 1797.

L. *H. Scheffer*, Joan of Arc raising the siege of Orleans, 1429.

R. *Couder*, Siege of Yorktown in America, under General Rochambeau and Washington, 1781.

R. *Couder*, Battle of Læffelt, or Lawfeld, near Mæstricht, 1747.

L. *Gérard*, Henri IV. entering Paris, 1594.

R. ***Horace Vernet*, Battle of Fontenoy, in which the English were defeated by Marshal Saxe, 1745.

L. *Heim*, Battle of Rocroy, Condé defeats the Spaniards, 1643.

R. *Alaux*, Battle of Denain, Marshal Villars defeats Prince Eugene, 1712.

The *SALLE DE 1830, which is next entered, contains five large pictures referring to the 'July Monarchy': —

Larivière, Arrival of the Duke of Orleans at the Place de l'Hôtel de Ville; to the l. by the door of the building is Lafayette in the uniform of the National Guard, with his hat in his hand.

Gérard, Reading of the declaration of the deputies, and proclamation of the Duke of Orleans as 'lieutenant-général du royaume'.

Ary Scheffer, Louis Philippe as 'lieutenant-general', accompanied by the Duke of Nemours, receiving his eldest son the Duke of Chartres, afterwards Duke of Orleans, at the head of his regiment of hussars.

Eugène Delacroix, Louis Philippe proclaimed king, and swearing fidelity to the charter in presence of the Chambers and his whole family.

Court, The King distributes flags to the National Guard in the Champ de Mars. All these pictures deserve careful examination, as they contain portraits of celebrated historical characters.

Passing through the door to the left, we enter a corridor, pass through a small door to the r., and ascend by a stair to the second floor. On the staircase: *Vernet*, Pope Gregory XII.; *Decaisne*, Death of Louis XIII. We now enter the *Galerie des portraits de personnages célèbres*, a series of apartments containing an immense number of portraits, a few only of which need be mentioned.

II. Room. Before the second window, Innocent X. (d. 1655) and Boileau (d. 1721). On the l., Maria Theresa of Austria, Queen of France (d. 1683). To the l., on the wall of the door. Locke (d. 1704); on the r., Newton (d. 1727).

III. Room. On the l. Louis XV. (d. 1774); r. Frederick Augustus I., King of Poland (d. 1763); to the l. of the door, Louis XIV.; to the r. Maria Leszcinska (d. 1768).

IV. Room. On the l. Frederick the Great (d. 1786); to the r., opposite, Linnæus (d. 1778). To the r., farther on, Washing-

ton and other American celebrities, down to Presidents Jackson and Polk. Between the two groups formed by these portraits, Marie Antoinette (d. 1793) by Mme. Lebrun. On the same side, Soufflot (d. 1781), architect of the Pantheon. Opposite the first portrait of Washington, Emp. Joseph II. (d. 1790); Klopstock (d. 1803), the German poet; Mme. Roland, guillotined in 1793; Mirabeau (d. 1791); Charlotte Corday, who stabbed the infamous Marat, guillotined in 1793. On the wall of the door, Napoleon, First Consul, and his mother Laetitia Ramolino (d. 1836).

Salle des Anglais. *Queen Victoria and *Prince Albert (d. 1861), both painted in 1842 by Winterhalter. Ernest Augustus, king of Hanover (d. 1851), Pitt, Fox, and others.

The two *Salles des Résidences Royales* formerly contained portraits of the Napoleon family, including David's fine portrait of Napoleon, as First Consul, on the St. Bernard, but these have been removed to another room on the second floor, which is at present closed.

The two *Galleries des Portraits de l'Empire et de la Restauration* contain the 'Birth of the king of Rome', by *Rouget*, and portraits of the Sultan Selim III. (d. 1808), Feth-Ali-Shah (d. 1834), king of Persia, Pius VII., and Cardinal Fesh, uncle of Napoleon I.

In the last room: Madame Campan (d. 1822); *Pope Gregory XVI. (d. 1846), by *Paul Delaroche*; the Duke of Angoulême (d. 1844), before the battle of Villaviciosa, a large painting by *Paul Delaroche*; the Duchess de Berri with her two children, the Duke of Bordeaux, and the last Duchess of Parma; Pope Pius IX. with several cardinals, by *Horace Vernet*.

In the last small room is a picture by *Heim*, representing a lecture delivered by Professor Andrieux, containing 46 portraits of eminent authors, actors, and actresses.

Retracing our steps we enter a suite of rooms opposite, named the *Petits Appartements de Louis XIV.* — I. *Salle des Gardes*, a large square room. — II. *Antechamber*. These rooms are both adorned with battles of Louis XIV. — III. *Second antechamber*, the *Oeil de Boeuf*, so called from its oval window, and bedroom of Louis XIV., where the courtiers used to await the 'lever' of the king, and celebrated as the scene of numerous intrigues. The furniture is nearly in the same condition as it was at that period. From the balcony of this apartment, on 1st Sept., 1715, the king's chamberlain publicly announced the death of Louis XIV. by exclaiming '*Le roi est mort!*', at the same time breaking his wand of office; then taking another, he exclaimed, '*Vive le Roi!*' — IV. *Salle du Conseil*, or *des Pendules*, containing a time-piece with very ingenious mechanism, constructed in 1706.

The **Galerie des Glaces*, or *de Louis XIV.*, which we next visit, is a superb hall, 80 yds. in length and 41 ft. in height, command-

ing a beautiful view of the garden and its ornamental sheets of water from the seventeen large arched windows, opposite which are as many mirrors in gilded niches. The ceiling is adorned with paintings by Lebrun and Van der Meulen relating to the reign of Louis XIV. This gallery with a room at each end occupies the whole length of the façade next the garden. The room to the r., as we face the windows, called the *Salon de la Guerre* from the subjects of its ceiling painting, communicates with the Grands Appartements du Roi, which are at present closed. We now proceed to the *Salon de la Paix* at the other end of the gallery, in order to visit the S. wing of the palace.

This wing contains a series of apartments, chiefly adorned with large pictures by *Van der Meulen*, a contemporary of Louis XIV., representing scenes from the life of that monarch. The first two of these rooms were once the sleeping apartment and drawing-room of Marie Antoinette. **Gérard*, The Duke of Anjou proclaimed king of Spain as Philip V., 16th Nov., 1700.

4th Room, 'Salle des Gardes de la Reine', richly decorated, containing a series of busts and a statue of Louis XV.

5th Room, 'Salle du Sacre de Napoléon': **David*, Coronation of Napoleon and Josephine at Notre Dame, 2nd Dec., 1804. **David*, Napoleon distributing the Eagles to the army. *Gros*, Battle of Aboukir, 1799.

6th Room. Campaigns of 1792, 1793: **Lami*, Battle of Hondschooten and Watignies.

Small room to the left. Campaigns of 1793, 1794: **Bellangé*, Battle of Fleurus, the Austrians under Prince Coburg defeated by the French under Marshal Jourdan.

*8th Room (1792): Portraits of celebrated soldiers, who afterwards became emperors, kings, marshals, etc., represented according to the rank they held in 1792. Above the door: Bonaparte, 'lieutenant-colonel'; Murat, 'sous-lieutenant'; Bernadotte, 'lieutenant'; then Gérard, 'volontaire'; Soult and Junot, 'sergents', and many others. Among the large paintings here we observe two copies from Horace Vernet, the Cannonade of Valmy, and Battle of Jemappes, at both of which Louis Philippe distinguished himself. His portrait is also here, to the l., as 'Louis Philippe d'Orléans, duc de Chartres, lieutenant-général'. *Cogniet*, Departure of the National Guard to join the army.

A few steps to the left ascend to the *Salle des gouaches et aquarelles des campagnes de 1796 à 1814*, at present closed. In the first room, pictures of French uniforms, and sketches in *watercolours* by French staff-officers, interesting on account of the subjects alone.

Returning to the Salle du Sacre, we now descend by a handsome marble stair to the *Ground Floor*, turn to the r. into the Vestibule des Amiraux with its numerous busts, and enter the

apartments in the central part of the palace, which contain an interminable series of *Admirals and Constables* in the first two, and *Marshals of France* in those following, many of them being full length portraits. The marshals whose portraits it has been impossible to obtain are commemorated by inscriptions.

6th Room. **Count Rantzau* (d. 1650), a German who quitted the Swedish service for that of France in 1635, and afterwards commanded the corps of Bernard de Weimar. This eminently brave man was repeatedly wounded in battle, and lost several of his limbs, to which allusion is made in his epitaph in the Abbaye des Bons-Hommes at Passy: —

'Il dispersa partout ses membres et sa gloire,
Tout abattu qu'il fut, il demeura vainqueur.
Son sang fut en cent lieux le prix de la victoire,
Et Mars ne lui laissa rien d'entier que le cœur.'

8th Room: *Marshal Schomberg*, properly Schœnburg, born in 1616 at Heidelberg, served successively in the armies of the Netherlands, France, Brandenburg, and England, and fell at the battle of the Boyne in 1690.

9th Room: *Vauban* (d. 1707), the celebrated military engineer.

The long *Galerie de Louis XIII.*, to the r., facing the garden, is next visited: **Schnetz*, Battle of Rocroy (1643).

At the end of this gallery are several more rooms with portraits of marshals, but two of them only are at present visible.

1st Room. *Marshal Saxe* (d. 1750), natural son of Augustus the Strong, king of Saxony, and the beautiful Countess of Königs-mark; *Lawendal* (d. 1750), natural son of Frederick III. of Denmark, successively in the Austrian, Saxon, and Russian service; both portraits by *Couder*.

2nd Room: Prince *Soubise* (d. 1789), who was defeated at Rossbach by Frederick the Great, in 1757.

3rd Room: *Luckner*, guillotined in 1794; *Murat* (d. 1815); *Gérard* (d. 1852).

The three following rooms contain portraits of all the *Marshals of the Empire*, the next two '*Guerriers Célèbres*', not marshals, from Godfrey de Bouillon (d. 1190) to Eugène Beauharnais (d. 1824), viceroy of Italy. Finally the halls containing '*Bustes d'officiers généraux tués en combattant pour la France*', among them General de Bréa, who perished in the Revolution of 1848.

We now leave the building by the Cour de la Chapelle.

According to the present arrangements, we are obliged, after having seen the only two '*Salles de Maréchaux*' now accessible, situated on the farther side of the *Galerie Louis XIII.*, to retrace our steps to the middle of this gallery and pass between the columns to the l. in order to reach the vestibule, to the r. of which there are two more apartments, the *Salle des Rois*, containing portraits of all the 67 monarchs of France from Clovis (d. 511) down to

Napoleon III. (d. 1873), all of them modern works by *Signol*, *Rouget*, *Blondel*, and *Steuben*, and a *Salle des Résidences*, with views of châteaux and gardens belonging to the government.

The ground-floor of this S. part of the palace, which is closed for the present, contains a series of saloons devoted to the campaigns of 1796—1810. The entrance is from the vestibule to the l., in the *Cour des Princes* (p. 240).

1st Room (1796). In the centre a small statue executed in 1844 by *Matthieu Meusnier*, representing the young *Jos. Agricola Viala*, wounded, and with an axe in his hand. When a number of Royalists were about to march from Avignon against Lyons in 1793, this boy severed with an axe the rope of the ferry-boat on the Durance, thus retarding their progress. His heroic deed was scarcely accomplished when he was killed by a bullet. The Convention ordered his remains to be interred in the Pantheon.

2nd Room (1797). The Battle of Rivoli, a copy from *C. Vernet*. *Victor Adam*, Battle of Castiglione; Battle of Neu-wied. *Lethière*, Conclusion of peace at Leoben, between Bonaparte, the Marquis de Gallo, and General Merveldt.

3rd Room (1798). **Gros*, Battle of the Pyramids, before which Bonaparte addressed his troops with the words, 'Soldats, du haut de ces pyramides quarante siècles vous contemplent'. In the centre: Kleber's Death, a group in marble by *Bougron*.

4th Room (1802, 1803). *Van Bree*, Bonaparte entering Antwerp.

5th Room (1804). *Serangeli*, Napoleon at the Louvre after his coronation, receiving deputations from the army.

6th Room (1805). *Victor Adam*, Capitulation of an 'Austrian cavalry brigade at Nærdlingen.

The suite is here broken by the *Hall of busts and statues of the *Imperial Family*; in the centre Napoleon I., a copy of the statue on the Vendôme column.

7th Room (1805). **Debret*, 'Napoléon rend honneur au courage malheureux', the words used by the emperor as he raised his hat in passing a waggon containing wounded Austrians.

8th Room (1805). *Gros*, Interview of Napoleon with the Emperor Francis during the bivouac on the day after the battle of Austerlitz, 3rd Dec., 1805. 'Je vous reçois dans le seul palais que j'habite depuis deux mois', were the words with which Napoleon addressed Francis. 'Vous tirez si bon parti de cette habitation, qu'elle doit vous plaire', was the reply.

9th Room (1806, 1807). *Meynier*, The French army entering Berlin, 27th Oct., 1806. *Berthon*, Napoleon receiving the deputies of the senate in the palace at Berlin.

10th Room (1807). *Gosse*, Interview of Napoleon with the King and Queen of Prussia, at Tilsit.

11th Room (1808). *Reynaalt*, Marriage of Prince Jerome with the Princess Frederica of Wurtemberg.

12th Room (1809, 1810). *Debret*, Napoleon addressing his German troops before the battle of Abensberg, the Crown-prince Louis of Bavaria on horseback beside the Emperor. *Rouget*, Marriage of Napoleon with the Archduchess Marie Louise of Austria.

Salle de Marengo (1800), the last of the suite. **David*, Bonaparte crossing the St. Bernard. *Thévenin*, The French army crossing the St. Bernard. *C. Vernet*, Battle of Marengo.

At the entrance to the long gallery of sculptures, near the statue of Hoche, we descend a stair to the r. to four small rooms containing **Sea-pieces*, the finest of which are by *Gudin*.

The long gallery of sculptures chiefly contains *Statues* and *Basts* of celebrities of the republic and empire and generals who fell in battle. The statue of Hoche (d. 1797) at the entrance, by *Milhomme*, represents the general in a sitting posture; the reliefs against the wall represent his passage of the Rhine, and the engagement at Neuwied. To the l., farther on, the naturalist Cuvier (d. 1832); to the r., Champollion (d. 1831), the celebrated decipherer of hieroglyphics; in the centre of the hall two reliefs, representing the Capitulation of Vienna, and the Peace of Pressburg.

At the end of this hall we again reach the vestibule, and emerge from the palace into the Cour des Princes.

The **Gardens* situated at the back of the Palace of Versailles, with their small park, their ornamental sheets of water, and their celebrated *Orangerie*, some of the 1200 trees in which are several centuries old, are nearly in the same condition as when first laid out by *Le Nôtre* (d. 1700), the most famous landscape gardener of his time. The greater part of the grounds, which are not very extensive, may be surveyed from the terrace.

The garden is adorned with numerous statues and vases, some of which are copies from celebrated antiques, others originals of the 17th cent.

The principal groups are those in the *Parterres du Midi* and *du Nord*. Near the steps descending to the lower part of the garden are two large basins, the *Fontaine de Diane* to the r., and the *Fontaine du Point du Jour* to the l., both adorned with groups of animals in bronze by *Keller*: r. two lions fighting with a boar and a wolf; l. a bear and tiger, a stag and dog.

At the foot of the steps is situated the **Bassin de Latone*, the largest of all, consisting of several concentric basins of red marble, on which there are frogs and tortoises spouting water against a fine group in white marble of Latona with Apollo and Diana, by *Marsy*. According to the myth, Latona having besought

Jupiter to chastise the peasants of Lycia for having refused her a draught of water, the god metamorphosed them into frogs (Ovid's *Metamorph.* VI, 313—381).

The *Slatues* in the crescent, or *Poartour de Latone*, are the finest in the garden; to the left a singular statue representing Melancholy, by *La Perdrix*, the book, purse, and bandaged mouth being allusions to the proneness of scholars, misers, and taciturn persons to this mood. Then Antinous, Tigranes, a Faun, Bacchus, Faustina, Commodus in the character of Hercules, Urania, Jupiter, and Ganymede, and opposite, Venus in the shell. On the other side the Dying Gladiator, Apollo Belvedere, Urania, Mercury, Antinous, Silenus, Venus Kallipygos, Tiridates, Fire, Lyric Poetry.

At the end of a long, narrow lawn called the *Tapis Vert*, is situated the *Bassin d'Apollon*, with a group of the god of the sun in his chariot, environed with tritons, nymphs, and dolphins. The figures are in lead.

The cruciform *Canal* to the W. of the *Bassin d'Apollon* is nearly 1 M. in length, and extends to the vicinity of the *Grand Trianon*.

There are several other basins, named the *Bassin d'Apollon*, *Bassin de Latone*, *la Salle de Bal*, or *des Rocailles*, *Bosquet de la Colonnade*, *Bosquet des Dômes*, *Bassin d'Encelade*, and *l'Obélisque*, or *Cent Tayaur*, in different parts of the symmetrically planted park, but they present no feature of interest except when the fountains are playing. This imposing spectacle, which is computed to cost about 10,000 francs on each occasion, generally takes place at 5 p. m. on the first Sunday of every month from May to October. The 'Petites Eaux', or smaller fountains are those in the basins just mentioned. The 'Grandes Eaux' are the *Bassin du Dragon*, or *l'Allée d'Eau*, and the *Bassin de Neptune*, situated to the N. of the parterres, each of which throws up a column of water 75 ft. in height; but unfortunately they play for 20 min. only, and visitors sometimes find it difficult to procure a good place in time (chair 50 c.).

The playing of the 'grandes eaux' of Versailles is always advertised a week beforehand in the newspapers, by handbills and posters, and on the omnibuses. Vast crowds of spectators flock to Versailles on these occasions, especially in fine weather; but the traveller may avoid the crush by going early, remaining to dine at Versailles, and returning late.

The *Grand Trianon*, which is open on Sundays, Tuesdays, and Thursdays, 12—4 o'clock, a handsome villa of one storey, situated near the N. arm of the Grand Canal, was erected by Louis XIV. for Madame de Maintenon. It contains several richly furnished apartments, and a few good modern works of art. The *Salle de Malachite* derives its name from the magni-

fluent basin, presented by the Emperor of Russia to Napoleon I. The interior hardly merits a visit, if the traveller's time is limited. It was in this villa that the famous trial of Marshal Bazaine took place in 1873.

The **Petit Trianon**, a little to the N.E. of the other, erected by Louis XV. for Madame Dubarry, is tastefully fitted up, but contains nothing remarkable. The garden, however, which contains some magnificent trees, and an artificial lake, is worthy of a visit. This château was once a favourite resort of Marie Antoinette and the Duchess of Orleans, and was also sometimes occupied by the Empress Marie Louise.

Between the two Trianons is a '*Musée des Voitures*', recently formed, containing a collection of state-carriages from the beginning of the first Empire to the baptism of the Imperial prince in 1856.

The traveller may now, instead of returning to Paris, prefer to proceed to *St. Germain*, to which an omnibus runs daily about 4 p. m. in 1½ hr., starting from the Café des Reservoirs (office), at the corner of the Rue des Reservoirs and the Rue de la Paroisse; fare 2 fr. The scenery is uninteresting, and the road roughly paved with stones at places. At *Louveciennes*, half way, rise the lofty arches of an aqueduct constructed by Louis XIV. for the supply of Versailles. A little farther is *Marly*, beyond which the omnibus soon reaches *St. Germain-en-Laye* (p. 257).

38. St. Cloud and Sèvres.

Railways to St. Cloud and Sèvres, see pp. 236, 237. *Steam-boat*, see p. 25. *Tramway* to St. Cloud or to Sèvres from the Place de la Concorde 60 c.

The route as far as Auteuil has already been described at p. 237. The road to St. Cloud diverges here to the r., intersects the fortifications, and traverses the S. end of the Bois de Boulogne in a straight direction. It then passes through *Boutogne*, a small town with 13,500 inhab., which possesses a handsome church of the 14th and 15th. cent., recently restored, and provided with a spire. This town, lying conveniently on the river, is one of the chief headquarters of the 'blanchisseuses' of Paris.

On the opposite bank rises the small town of **St. Cloud**, with 8000 inhab., commanded by its modern Romanesque parish church (several restaurants and cafés opposite and to the r. of the bridge).

The *Palace of St. Cloud*, now a ruin situated on a height to the l. of the town, was erected in 1572 by a wealthy citizen, purchased and rebuilt in 1658 by Louis XIV., and presented by that monarch to his brother the Duke of Orleans. In 1782 it was purchased by Louis XVI. for Marie Antoinette. It was at the neighbouring Camp de St. Cloud that Henri III.

was assassinated by the fanatical Dominican Jacques Clément in 1589. In one of the saloons of the château, called the *Salle de l'Orangerie*, the Council of Five Hundred once held their meetings. On 9th Nov., 1799, Bonaparte with his grenadiers dispersed the assembly, and a few days later caused himself to be nominated First Consul. To these reminiscences of the first rise of his power is perhaps to be ascribed the marked preference which the emperor always manifested for St. Cloud.

On 3rd July, 1815, the second capitulation of Paris was signed at the château, in which Blücher's head-quarters were established. Here, too, on 25th July, 1830, Charles X. signed the famous proclamations abolishing the freedom of the press, dissolving the Chambers, and altering the law of elections, which were the immediate cause of the revolution of July.

St. Cloud afterwards became the principal summer residence of Napoleon III., and contained several choice works of art. These have all been destroyed, with the exception of *Pradier's* Sappho, eight modern pictures by Vernet, and some Gobelin's tapestry.

During the Prussian siege of Paris in 1870—71, St. Cloud, which had been almost entirely deserted by its inhabitants, was partially occupied by the Germans, and although occasionally bombarded by Fort Valérien, does not appear to have played a prominent part in the operations. The château, the spacious barrack near it, and many houses in the town, were completely burned down in October, 1870. With regard to the origin of the fire at the château the accounts differ. The Germans asserted that it had been ignited by a shell from Mont Valérien, while the custodians and the inhabitants of the neighbourhood denied that it had been struck. The fire, moreover, broke out on 12th Oct., several days after the armistice had been concluded. About the same period the barracks and a number of houses were burned by the invaders from 'strategic considerations', and it is therefore probable that the château was destroyed for the same reason. No town in the environs of Paris suffered so severely during the war, or presented so melancholy an appearance after its termination. For a considerable period several of the streets, and the Place opposite the bridge in particular, presented a chaotic mass of ruins. By April, 1874, most of the houses and the barracks had been rebuilt, but no steps had been taken for the restoration of the château or the 'grande gare' of the Versailles railway. The station for St. Cloud is therefore still at Montretout, higher up, about $\frac{1}{2}$ M. from the bridge.

The terrace in front of the palace commands a beautiful view and the prospect is still finer from the park, the masterpiece of the celebrated *Le Nôtre*. Leaving the palace, we retrace our steps for a short distance, take the first turn to the right, and

follow the avenue in a straight direction, passing between two pieces of water, termed *la Haute* and *la Basse Cascade*, adorned with statues of the Seine and the Marne by *Adam*. The fountains generally play in summer on the second Sunday of each month, from 4 to 5 o'clock, and also during the fête of St. Cloud, which takes place on the three last Sundays in September, at the same hours. The '*Jet Géant*', or '*Grand Jet d'Eau*', to the left of the cascades, rises to a height of 138 ft.

We next pass a small fish-pond, and follow the paved route to the left, by the iron railing; then turn to the right, and finally ascend a grassy slope to the left, opposite the W. side and the gardens of the palace.

On the summit of the hill, about 25 minutes' walk from the terrace of the palace, formerly stood the *Lanterne de Démosthène*, or *de Diogène*, a lofty tower erected by Napoleon I. in imitation of the Monument of Lysicrates at Athens. The tower was destroyed by the Prussians in the autumn of 1870, but the site should be visited for the sake of the *view. Far below flows the Seine, to the left is the bridge of St. Cloud; beyond it the Bois de Boulogne; lower down is the small town of Boulogne; farther distant is the Arc de l'Etoile; in the background Montmartre; from among the houses of Paris rise St. Vincent de Paul, the Dome of the Invalides, St. Sulpice, the Pantheon, and to the extreme right the church of Val de Grâce. To the r. of Paris lies the village of Issy (p. 236), with its ruined fort. On the farther side of the city the cemetery of Père Lachaise may also be distinguished.

At the base of the hill on which the tower stood, a powerful battery was planted by the Prussians. The 'pavillon' lower down, which was occupied by the gardeners and custodians of the park, was riddled with the projectiles of the French.

If we now pursue our route towards the right, then turn to the left, cross a bridge, and, where the path divides, take the one to the right, we shall reach in $\frac{1}{4}$ hr. the small town of —

Sèvres (*Restaurant au Berceau*), one of the most ancient in the environs of Paris. The celebrated

* *Porcelain Manufactory*, situated $\frac{1}{4}$ M. farther, has been the property of government for upwards of a century, and employs 180 hands. The public are admitted daily, except on Sundays and holidays, from 11 to 4, to the *Exhibition Rooms* (fee optional), which contain numerous specimens of the products of the manufactory, the most remarkable being the large paintings on porcelain, most of them copies from celebrated Italian masters. Stained glass is also manufactured here, and there are some beautiful specimens of German workmanship from Munich, presented in 1838.

The *Musée Céramique*, open to the public on Thursdays only, a collection founded in 1800 by Alexander Brongniart, comprises

objects of every kind relating to the history of porcelain-making, and specimens of modern manufactures from all parts of the world. The collection, however, is chiefly interesting to connoisseurs.

The old château in which the manufactory is at present established is in a dilapidated condition, and was moreover seriously damaged by projectiles during the first siege of Paris in 1870—71. The most valuable part of the collection, however, had been removed to a place of safety, and was afterwards brought back to the château. The manufactory will probably soon be transferred to a new building now in course of construction nearer the *Pont de Sèvres*.

Railways, see p. 236. The trains of the Rive Gauche line stop at Sèvres, on their way to Versailles, at half past every hour, and on their way to Paris at 10 min. before every hour. The Rive Droite trains also stop near Sèvres at the station Sèvres-Ville d'Avray, on the high ground to the S. of the park of St. Cloud. There is a train every hour in both directions on this line: to Versailles from 8. 7 a. m. to 11. 7. p. m., to Paris from 7. 12 a. m. to 11. 12. p. m. — There is also the *Tramway* between Sèvres and Paris, the office of which is near the bridge, to the l., in ascending to the town.

39. St. Germain-en-Laye.

St. Germain is 13 M. distant from Paris. Trains start from the *Gare St. Lazare* (Pl., red, 6) every hour from 7. 35 a. m. to 12. 35 a. m., and from St. Germain every hour from 6. 55 a. m. to 9. 55 p. m., after which another starts at 11 p. m. — The journey occupies 47 minutes. Fares 1 fr. 95, 1 fr. 35 c.; return-tickets 3 fr. 30, 2 fr. 75 c. — There are also two omnibus routes, one by Nanterre, the other by Bougival. The latter is pleasant, and recommended to those whose time is not limited.

The railway journey as far as *Asnières*, where the line to Versailles diverges to the left, is described at p. 235.

Nanterre, the next station, is a village where, according to tradition, Ste. Geneviève, the patron saint of Paris, was born in 425.

About 1 M. to the l. of the *Rueil* station, in the midst of wood, not visible from the line, is situated the château of *Malmaison*, where the Empress Josephine resided after her divorce in 1809. She died here in 1814, and was interred in the small church of Rueil, in which a monument was erected to her memory by her children Eugène Beauharnais, once Viceroy of Italy (d. 1824), and Hortense Beauharnais, once Queen of Holland (d. 1837), the mother of Napoleon III. The statue, executed by *Cartellier*, represents the empress in a kneeling posture, and bears the inscription, '*A Joséphine, Eugène et Hortense, 1825*'. Queen

Hortense is also interred in this church, and a monument of similar design, executed by *Bartolini* of Florence, was erected to her in 1846, the inscription, '*A la Reine Hortense, son fils Napoléon III,*' having been added at a later period. After the battle of Waterloo, Napoleon retired to the château of Malmaison, but quitted it on the approach of the Prussian troops on 29th June, 1815. In 1842 the château became the property of Queen Christina of Spain, who resided in it for several years, and in 1860 it was purchased by Napoleon III.

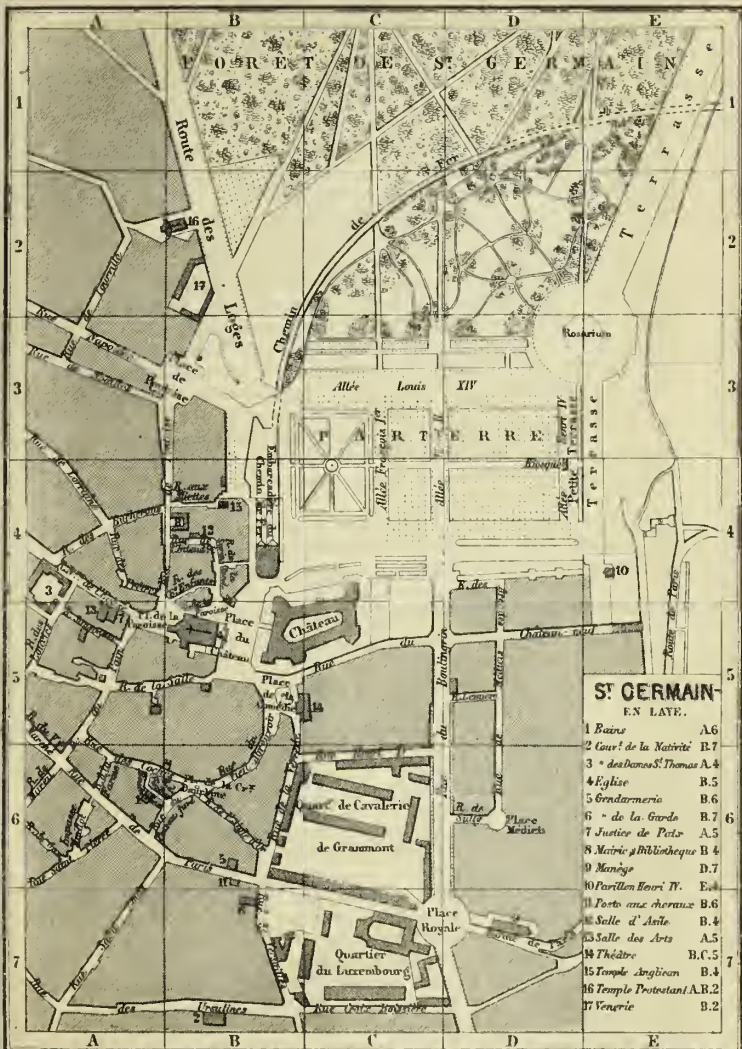
Beyond Rueil, on the summit of a wooded hill to the l., are seen the arches of the aqueduct which supplies the fountains of Versailles. The water is pumped up into the aqueduct by the hydraulic machine of Marly, situated below Louveciennes, a village halfway between Versailles and St. Germain (p. 259). The old machinery, constructed at a time when mechanical science was in its infancy, consisted of 14 water-wheels, each 39 ft. in diameter, 221 pumps, and ponderous iron and woodwork, and is said to have cost 4 million francs. This huge and formidable apparatus was replaced in 1855—59 by a stone dyke, 3 iron wheels, and 12 forcing pumps, by means of which the water is driven up in a single volume to the aqueduct situated $\frac{3}{4}$ M. from the river and 505 ft. above it. The quantity of water thus raised averages 10,000 cubic ft. per hour.

Near *Chatou* the line crosses the Seine, which is divided here by an island into two arms, and beyond *Le Vésinet* again crosses the river, from which it ascends a steep gradient (1: 35) to St. Germain.

St. Germain-en-Laye (*Prince de Galles*, a restaurant adjoining the railway-station; *Café* on the terrace, $\frac{1}{4}$ M. from the station; several tolerable restaurants in the principal street), with 22,832 inhab., is a quiet town of modern origin like Versailles, having gradually sprung up around the *Palace*, a large, gloomy edifice, constructed chiefly of brick, near the railway-station. This building, to the erection of which a number of different monarchs have contributed, was once the favourite residence of Francis I., Henri II., and Henri IV., and was the birthplace of Henri II., Charles IX., and Louis XIV.

It was finally quitted by the last-named monarch, who transferred his summer residence to Versailles. Napoleon I. converted the palace into a school for cavalry-officers; it was afterwards used as a military prison, and is now converted into a *Musée Gallo-Romain*, which is open to the public on Sundays, Tuesdays, and Thursdays from 11 to 4 or 5 o'clock.

The church, situated opposite the palace, contains a handsome monument in white marble, erected by George IV. of England to the memory of James II., who resided in the palace during



his exile, and died there in 1701. The monument was afterwards restored by order of Queen Victoria.

The **Terrace* and the beautiful forest constitute the great charm of St. Germain. The terrace extends for upwards of 1 M. along the E. slope of the hill at a considerable height above the Seine, and commands a magnificent survey of the valley, the winding river, and the well-peopled plain. At the foot of the hill lies the village of *Le Pecq*, to the right *Marly*, the aqueduct (see above), and *Louveciennes*, once the residence of Madame Dubarry, and in the distance rise the towers of St. Denis. Paris itself is concealed by Mont Valérien.

The beautiful and extensive forest of St. Germain is kept in admirable order, and affords pleasant and shady walks in every direction. The popular *Fête des Loges*, which takes place in the forest on the first Sunday in September and the two following days, derives its name from *Les Loges*, a country seat erected by Anne of Austria, wife of Louis XIII. The railway to Rouen traverses the forest. (One-horse carr. 2 fr. per hour, on Sundays 2½ fr.; two-horse carr. 2½ fr. per hour.)

The lofty and healthy situation of St. Germain and the beautiful walks in the neighbourhood render it a favourite summer residence of the Parisians, and have also attracted a number of English families.

At the S. end of the terrace is a pavilion, commanding a magnificent view, where Louis XIV. is said to have been born, now converted into a restaurant, 5 minutes' walk from the railway-station.

Omnibus three times daily to Versailles by Marly, in 1½ hour, fare 2 fr.

40. St. Denis.

Enghien. Montmorency.

St. Denis lies 4½ M. to the N. of Paris. Trains start from the *Gare du Nord* in the Place Roubaix (Pl., red, 10), every hour from 6. 55 a. m. to 9. 55 p. m., and from St. Denis every hour from 8. 10 a. m. to 11. 10 p. m. — The journey occupies 11 minutes. Another route is by the *Ligne circulaire de la gare du Nord à la gare de l'Ouest*, which runs to St. Denis, *Epinay*, *Enghien* (p. 266), and *Ermont*, returning to Paris by *Sannois*, *Argenteuil*, *Colombes*, and *Asnières* (p. 235). Fares to St. Denis 85, 65, 40 c.; return-tickets 1 fr. 30, 85 c., 70 c. — Fares for the 'ligne circulaire' from the Gare du Nord to the Gare St. Lazare 1 fr. 95, 1 fr. 45, 1 fr. 10 c.; a pleasant round which may be broken at any of the stations just mentioned.

Omnibuses start every half hour from the suburb of *La Chapelle* (*Barrière de St. Denis*), situated to the E. of Montmartre,

and reach St. Denis in half-an-hour; others start from *Les Batignolles (Barrière de Clichy)*, to the W. of Montmartre, and proceed to St. Denis by *St. Ouen* in 50 min.; fares 30—50 c., 'correspondances' see p. 24.

In the château at St. Ouen, Louis XVIII., before entering Paris in 1814, signed the proclamation promising the 'Charte' to the country. He afterwards presented the château to Madame du Cayla, who bequeathed it to the city in 1856, on condition that a monument should be erected to the memory of Louis XVIII., but the bequest was declined.

A visit to Montmartre and its cemetery may be conveniently combined with an excursion to St. Denis.

The station at St. Denis is $\frac{3}{4}$ M. distant from the abbey-church. The traveller crosses the bridge and reaches the town by the principal street towards the r., leaving the new Gothic church on the left. Near the station are several small restaurants.

St. Denis, a town with 32,000 inhab., owes its celebrity to its ancient —

***Abbey Church**, the burial-place of the monarchs of France. The edifice, which is undergoing restoration, is a very fine example of French Gothic, and replete with historical interest.

About the year 250 a chapel was erected here in honour of St. Dionysius, or St. Denis, the Areopagite, the first bishop of Paris, who is said to have suffered martyrdom on Montmartre (*mons martyrum*). About the year 630 Dagobert I., king of Austrasia, and afterwards of the whole of France, substituted for the chapel a Benedictine church and abbey, which attained great celebrity; but the abbey was at length suppressed in 1793.

The abbey-church of Dagobert was replaced by another begun on the same site by Pepin in 754, and completed by Charlemagne in 775, but no trace of that building now exists.

Suger (d. 1152), the celebrated abbot of St. Denis, the adviser of Louis VI. and Louis VII., and administrator of the kingdom during the absence of the latter in the Holy Land, caused a more handsome edifice to be erected on the site, and consecrated in 1144; but the tower and part of the nave were destroyed by lightning a century later.

Another new church was at length erected on the site by St. Louis in 1234—84, forming the nucleus of the present edifice. Since that period the church has undergone numerous alterations, but under Louis Philippe it was judiciously restored in the original style.

During the first Revolution the sacred edifice, once so rich in relics and monuments, was pillaged and desecrated, being converted successively into a 'Temple of Reason', a dépôt of artillery, and a salt-magazine. In accordance with the sacrilegious spirit of the day, the name of St. Denis was abolished, and the

town called *Franciade*. The building being in a dilapidated and dangerous condition, it was afterwards proposed to demolish it and convert the site into a public market. From this fate, however, it was rescued by Napoleon I., who by a decree of 1806 caused the church to be repaired and restored to its sacred uses, and the monastery to be converted into a school in connection with the *Légion d'Honneur*.

In 1837 the N. tower was destroyed by lightning, and when afterwards in course of re-erection it was found to be in so defective a condition that it was entirely taken down. In 1859, when a decree was passed that the royal burial-church of the kings of France should also be that of her emperors, a complete restoration of the church was begun, in strict accordance with the Gothic style of the 13th cent., under the able superintendence of Viollet-le-Duc. The pavement of the church has since been lowered by $4\frac{1}{2}$ ft., and is thus restored to its original level.

During the war of 1870—71 St. Denis was occupied by the French throughout the first siege, but on the last three days before the capitulation of Paris (25th—28th Jan., 1871) was so severely bombarded by the Prussians that many houses were destroyed, and the abbey church severely injured.

The *Façade* of the church contains three receding portals adorned with numerous sculptures. Those of the central bay represent the Last Judgment; and those at the sides the Wise and Foolish Virgins. On the S. portal are represented the martyrdom of St. Denis and the occupations peculiar to each month of the year. The N. portal belongs to the period of the restoration.

The church is cruciform, 126 yds. in length, and 42 yds. in width. The S. portal is at present closed, but the N. portal is accessible, and this side of the church with its handsome windows should be examined before the interior is visited. A considerable part of the nave is still under repair, but an idea of the noble proportions of the edifice may be obtained, and the celebrated *Tombs* of the kings of France may be seen under the escort of the verger, except during divine service (fee 1 fr.). Our visit begins with the S., or r. aisle.

After their desecration, a number of the royal tombs were either wholly or partly destroyed, and in particular those which were in bronze. The preservation of the others was chiefly due to the exertions of the indefatigable Lenoir (p. 215), who caused them to be transferred to the Musée des Petits Augustins, now the Palais des Beaux Arts. When Louis XVIII. ordered them to be restored to the church in 1817, they were placed in the crypt below the church, but on the restoration of the choir and transept they were replaced in their original positions. The tombs are of course now empty. Some of the monuments which have been brought here from other places do not belong to members of the

royal family. We shall now enumerate some of the most interesting.

The second chapel contains the tombs of *Louis d'Orléans* (d. 1407), brother of Charles VI., and his wife *Valentine de Milan*, with statues of the deceased and their two children. On the pedestal are the Twelve Apostles and several saints. In the centre is a magnificent marble urn which formerly contained the heart of Francis I.

The S. transept contains the monument of **Francis I.* (d. 1547) and his queen *Claude* (d. 1524), a sumptuous monument of the 16th cent., designed by Delorme, and executed by several eminent sculptors of that period. The statues represent the king and queen and their children. The pedestal is adorned with scenes from the battles of Marignano (1551) and Cérisoles (1544), in relief, attributed to Jean Goujon.

To the l. of the aisle, or to the r. of the choir is a series of monuments with recumbent figures of kings. Among these is the monument of **Dagobert* (d. 638), a curious work of the 13th cent., with a modern statue, a statue of his queen *Nanthilde* (d. 641), also dating from the 13th cent., and curious allegorical bas-reliefs representing the release of the soul from purgatory and its reception into heaven.

Opposite are the monuments of the Children of St. Louis, with statues in bronze.

We now ascend sixteen steps to the passage round the choir, on each side of which various monuments are pointed out and named by the verger. One of these is the tomb of '*Noble homme Messire Bertrand du Guesclin, comte de Longueville et Connestable de France*' (d. 1380), one of France's most heroic warriors in her contests with England. In the left eye is indicated the wound which the constable received in battle. The tomb of his companion in arms, the Constable *Louis de Sancerre* (d. 1402) is near the entrance to the chapel. Then, to the l., we observe the tombstone of *Frédégonde* (d. 597), a mosaic which was formerly at St. Germain-des-Près in Paris.

To the r., farther on, is a picture by *Gasp. de Crayer*, a pupil of Rubens, representing the Martyrdom of St. Denis. The chapels of the apse contain beautiful stained glass of the 12th cent., representing scenes from the Old and New Testament, modern inlaid pavements, handsome capitals, and painted ceilings.

Among other monuments we observe on the r. that of **Henri II.* (d. 1559) and *Catherine de Medicis* (d. 1588), attributed to Germain Pilon. This fine work is in white marble, adorned with 12 composite columns, with bronze statues of the four cardinal virtues at the corners, and the statues of the deceased, represented lying dead and nude on the tomb, and also alive and in a kneeling posture above the entablature. The monument was executed during the

lifetime of the queen, but as she disapproved of the nude figures, they were replaced by draped statues, which however are now placed to the l. of the monument.

The N. transept contains the handsome monument of **Louis XII.* (d. 1515) and his queen *Anne of Bretagne*, a work of the same character as the last, designed by Jean Juste of Tours, not Paolo Poncio of Venice as formerly supposed. The king and queen are represented twice, first in a recumbent posture on the sarcophagus, and then in a kneeling posture above it. The monument is surrounded by twelve arches, richly decorated and supported by graceful pilasters, beneath which are statues of the Twelve Apostles. The pedestal is adorned with reliefs of the entry of Louis XII. into Milan (1499), his passage of the Genoese mountains (1507), his victory over the Venetians at Agnadello (1509), and their final submission.

On this side of the choir, to the l., are also a number of less important monuments with figures of kings and queens. A wreathed column has been placed here to the memory of *Henri III.*, who was assassinated in 1589 by Jacques Clément, and a column to the *Cardinal de Bourbon* (d. 1590), the uncle of Henri IV., whom the Ligue proclaimed king as Charles X. in opposition to his nephew. To the r. are the monuments of the family of St. Louis, and a third column in honour of François (d. 1516). Finally, in a kind of chapel on the other side of the transept are several small monuments, among which are two kneeling statues, one of Marie Antoinette in bridal costume, to the l., and the other of Diana of France, dowager of Montmorency (d. 1619).

The *Stained Glass* in the windows is almost exclusively modern; the two rose-windows, especially that on the S. side with the genealogy of Christ, deserve particular attention. Those of the galleries above contain a perplexing multitude of portraits of saints, fathers, popes, kings, queens, and abbots. In the large windows of the nave are 55 large figures of kings and queens from Clovis and Clotilde down to Philip the Bold and Isabella of Arragon. In the N. transept are events from the Crusades and the life of St. Louis; in the S. transept the restoration of St. Denis by Napoleon, the interment of Louis XVIII., the visit of Louis Philippe to the church, and armorial bearings; in the choir the history of St. Denis. All these windows are about to undergo careful restoration.

The *Sacristy* is adorned with ten modern paintings relating to the history of the abbey: *Monsiau*, Coronation of Marie de Medicis; **Gros*, Charles V. and Francis I. visiting the abbey; *Menjaud*, Death of Louis VI.; *Guérin*, Philip III. presents the abbey with the relics of St. Louis; *Barbier*, St. Louis receiving the Oriflamme, the sacred banner of France formerly preserved in the church; *Landon*, St. Louis restoring the burial

vaults; *Meynier*, Charlemagne at the consecration of the church; *Garnier*, Obsequies of king Dagobert; *Monsiau*, Preaching of St. Denis; *Heim*, Discovery of the remains of the kings in 1817. The sacristan, if desired, also shows the treasury of the church, containing valuable ecclesiastical robes and vessels. A suit of armour preserved here is said to have belonged to Joan of Arc.

In 1593, *Henri IV.* abjured Calvinism in this church; and in 1810 Napoleon was married here to the Archduchess Marie Louise.

The four stone slabs in front of the choir mark the entrance to the *Crypt*, which was restored by order of Napoleon III. Its history is replete with vicissitudes. The vaults, which had been used as a burial-place for the royal family of France since the time of Dagobert (d. 683), extended as far as the W. side of the crypt only. When the last vacant space was filled after the death of the Infanta Maria Theresa (d. 1683), wife of Louis XIV., that monarch directed the vaults to be extended as a burial-place for the Bourbons, and this was done by adding to them part of the crypt.

Few members of this family had been interred here when the Revolution broke out. '*La main puissante de la République doit effacer impitoyablement ces épitaphes superbes et démotir ces mausolées qui rappelleraient des rois l'effrayant souvenir*', were the words used by *Barrère* before the Convention in 1793; and they accordingly voted for the destruction of the monuments, on the ground that the government was in want of ammunition, and that metal would be thus obtained for casting guns and bullets.

By a singular coincidence, the work of desecration was begun on 12th Oct., 1793, the exact day on which, one century before, Louis XIV. had caused the demolition of the ancient tombs of the emperors at Spire. *Hentz*, the agent employed by the Convention, was, moreover, a namesake of the superintendent of the work of destruction at Spire. The remains of Louis XV. were among the first disinterred: '*Mercredi le 16 Octobre à onze heures du matin, dans le moment où la reine Marie Antoinette d'Autriche, femme de Louis XVI., eut la tête tranchée, on enleva le cercueil de Louis XV. mort le 10. Mai 1774*' is the testimony of an eye-witness. In order the more speedily to accomplish the work, the wall of the crypt was broken through, and the bodies of the illustrious dead of a thousand years were thrown into '*fosses communes*' dug in the adjacent Cimetière de Valois.

These atrocities were completed on 25th Oct., shortly after which another wanton outrage was committed. The same eye-witness goes on to relate: '*Quelques jours après, les ouvriers avec le commissaire aux plombs ont été au couvent des Carmélites faire l'extraction du cercueil de Madame Louise de France, fille de Louis XV., morte le 23 déc. 1787, âgée de 50 ans et environ six mois.*

Ils l'ont apporté dans le cimetière et le corps a été déposé dans la fosse commune; il était tout entier, mais en pleine putréfaction; ses habits de carmélite étaient très-bien conservés'.

On the restoration of the abbey in 1806, Napoleon decreed that the crypt should be used for his own burial and that of his successors. Only one member of his family, however, was interred here, the young *Napoléon Charles*, the son of his brother Louis. The coffin was afterwards conveyed to *St. Leu*, near Senlis, and there re-interred with the remains of *Charles Buonaparte*, the father of Napoleon, who died at Montpellier in 1783. The church of *St. Leu* was restored by the late emperor and adorned with a monument to his mother Queen Hortense.

In 1817, *Louis XVIII.* caused the remains of his ancestors, as well as those of Louis XVI. and Marie Antoinette, who had been interred in the churchyard of the Madeleine, to be replaced in the crypt. He himself (d. 1821), the *Duc de Berri*, who was assassinated in 1820, and several of his children were the last of the Bourbons interred here. *Charles X.* died and was interred at Gorz, in Austria, in 1836. *Louis Philippe* had destined the ancient château of Dreux for his family burial-place, but was buried at Weybridge in England, where he died in 1850.

Napoleon III., as already mentioned, had revived the plan of his illustrious predecessor and destined this to be the resting place of the French emperors, but he too died and was interred in a foreign country (1873).

The *Tower*, 200 ft. in height, is ascended by a stair to which a door in the S. portal leads. The summit commands a magnificent *panorama. On a hill to the N. rises the tower of Montmorency; to the S. E. is the village of Aubervilliers-les-Vertus with its fort, and adjoining it the *Canal de St. Denis*, which in the vicinity unites with the Seine, and in connection with the *Canal St. Martin* cuts off the wide curve which the river describes between the Pont d'Austerlitz and St. Denis. To the S. lies Paris, in which the most conspicuous objects are the Pantheon, Montmartre, Dôme des Invalides, and Arc de l'Etoile. To the S.W., in the foreground, lies the village of St. Ouen (p. 260), beyond which rises Mont Valérien.

The extensive buildings which adjoin the abbey-church of St. Denis were erected by Louis XV. on the site of the monastery.

Shortly after the foundation of the Legion of Honour by Napoleon in 1801, he established in the château of Ecouen, 6 M. to the N. of St. Denis, a school for the daughters, sisters, and nieces of members of the order, and afterwards another in the buildings of the ancient abbey of St. Denis. This '*Maison d'Education de la Légion d'Honneur*' still retains its destination. The pupils receive an excellent education, and generally remain at the school till their eighteenth year. They are uniformly dressed in

black, and the discipline is of an almost military character. Visitors are admitted on application to the Grand Chancellor of the Legion, who resides in Paris, Rue de Lille 64.

Enghien-les-Bains (*Talma's Restaurant*), a small watering-place with a cold sulphur-spring, a park, and lake, is reached by the trains of the Ligne du Nord in 12 min. from St. Denis. The grounds afford very pleasant walks, and are a favourite holiday resort of the Parisians.

On a hill to the r. of Enghien, and surrounded with fruit-trees, is situated —

Montmorency (*Restaurant de la Gare*), a small town with 3494 inhab., another popular resort in summer, chiefly owing to its beautiful forest of chestnuts, which covers an area of 5000 acres. A branch line from Enghien to Montmorency has recently been opened; a train every hour in 8 min.; fares 55, 40, 35 c. — Montmorency was once the residence of Rousseau, who spent two years (1756—1758) in the house termed the '*Ermitage de Jean Jacques Rousseau*', and there wrote his *Nouvelle Héloïse*. It is situated on the N. side of the town, at the end of the Rue Grétry, and is recognisable by its reddish walls. This unpretending abode was fitted up for the use of the philosopher by the Countess d'Épinay, in order to prevent his return to Geneva. During the Revolution the Hermitage became national property and was for a time occupied by *Robespierre*. In 1798 it was purchased by the composer *Grétry*, who died here in 1813. His heart was interred in the garden, where a monument was erected to his memory, but in consequence of a law-suit was afterwards removed to Liège, his native place. An allusion to this is contained in the inscription: '*Grétry, ton génie est partout, mais ton cœur n'est qu'ici. Les Liégeois n'en ont enlevé que la poussière*'.

The Hermitage has recently been much altered, and no longer contains memorials of Rousseau. The garden, however, retains its former appearance. A stone bears the inscription, '*Ici J. J. Rousseau aimait à se reposer*'. The laurel near it is said to have been planted by him.

An omnibus runs in 20 min. from the station of Enghien-les-Bains to Montmorency (fare $\frac{1}{2}$ fr.). Passengers desirous of visiting the Hermitage quit the omnibus a short distance before Montmorency is reached, and enter the Rue Grétry. The Hermitage is a small, red house near the end of the street, to the garden of which strangers are generally admitted.

41. Fontainebleau.

37 M. *Chemin de Fer de Lyon* in 2 hrs.; fourteen trains daily; fares 7 fr. 25, 5 fr. 40 c., and 4 fr.; return-tickets on Saturdays, Sundays, holidays, and the eves of holidays, 9 fr., 6 fr. 80, 4 fr. 95 c. The station (Pl., blue, 12) is in the *Boulevard Mazas*, on the right bank of the Seine, near the Pont d'Austerlitz. *Special omnibuses* start from the points mentioned at p. 27 half an hour before the departure of each train, reaching the station in 15—20 min.

Those who desire to visit Fontainebleau should devote a whole day to the excursion, leaving Paris by an early train (views on the left side), and reaching their destination in 2 hrs. One hour will probably suffice for a visit to the palace and garden, after which a drive or walk to the Gorges de Franchard will occupy 2—3 hrs., and a visit to the Fort de l'Empereur 1 hr. Time will then be left to dine at Fontainebleau, where a 'dîner à 4 ou 5 fr. par tête' should be ordered beforehand at the hotel.

Soon after quitting Paris the train crosses the *Marne* near its confluence with the Seine, and near the station of *Charenton*, the lunatic asylum of which is seen on a height to the left. *Alfort* (4½ M.), on the opposite bank of the *Marne*, possesses a veterinary school. To the right and left rise the forts of *Ivry* and *Charenton* which command the course of the Seine here.

9½ M. *Villeneuve St. Georges*, a place of some importance, with 758 inhab., and a suspension-bridge over the Seine, is picturesquely situated on the slope of a wooded hill.

The beautiful green dale of the *Yères*, a small but deep river, bordered with rows of willows and poplars, is now traversed. Picturesque country houses, small parks, and thriving mills are passed in rapid succession.

The next stations are (11 M.) *Montgeron* and (13 M.) *Brunoy*. The chain of hills and the plain are studded with innumerable dwellings. *Brunoy* is pleasantly situated in the midst of plantations, and is chiefly inhabited by wealthy Parisians and retired men of business.

Before reaching *Brunoy* the train crosses the *Yères*, and beyond the village crosses a viaduct commanding a beautiful view.

The valley of the *Yères* is now quitted, and the country becomes flatter. Stations (16 M.) *Combs-la-Ville*, (19½ M.) *Lieu-saint*, and (24 M.) *Cesson*. The Seine is again reached and crossed by a handsome iron bridge at —

28 M. *Melun* (*Hôtel de France*), the capital of the Département de Seine et Marne, an ancient town with 11,408 inhab., the Roman *Methalum*, or *Melodunum*, picturesquely situated on an eminence above the river. The church of Notre Dame, dating from the 11th cent., the church of St. Aspais, of the 14th cent., and the modern Gothic Town-hall are fine edifices.

After affording several picturesque glimpses of the valley of the Seine, the train enters the forest of Fontainebleau. The last station is (32 M.) *Bois-le-Roi*. The (37 M.) station of —

Fontainebleau (*Hôtel de Londres*; *Aigle Noir*, R. 3, D. 3½, L. and A. 1 fr.; *Hôtel de France*; *Café* adjoining the *Aigle Noir*) is upwards of 1 M. from the palace. The town, which chiefly owes its origin to the neighbourhood of the palace, is a quiet place with broad, clean streets, and 10,500 inhab.

The Place du Palais de Justice is adorned with the *Statue of General Damesme*, erected in 1851, a native of Fontainebleau, who was killed by the insurgents in June, 1848, when at the head of the guards he was in the act of tearing down a flag from a barricade near the Pautheon.

The ***Palace** (open daily, except Tuesdays, 12—4 o'clock), situated on the W. side of the town, is an extensive pile, containing five different courts: *Cour du Cheval Blanc*, *Cour de la Fontaine*, *Cour Ovale*, or *du Donjon*, *Cour des Princes*, and *Cour des Cuisines*, or *de Henri IV.*

The *Cour du Cheval Blanc*, the spacious entrance court, on the W. side, separated from the street and the Place de Ferrare by a railing, derives its name from a statue formerly placed here. It is sometimes termed the *Cour des Adieux* from having been the scene of Napoleon's parting from his old Guard and grenadiers on 20th April, 1814, after his abdication. Here, too, on 20th March, 1815, on his return from Elba, the emperor reviewed the same grenadiers before marching with them to Paris.

The site of the Palace is said to have been formerly occupied by a fortified château founded by Louis VII. in 1162. The present edifice was almost entirely constructed and decorated by French and Italian architects, sculptors, and artists under Francis I. (d. 1547). Henri IV. (d. 1610) afterwards made considerable additions to the building, but since that period it has undergone little change. It was a favourite residence of Napoleon I., but after the Restoration was much neglected, until repaired by Louis Philippe.

Several historical associations attach to the Palace besides those already mentioned. On 4th June, 1602, *Henri IV.* caused his companion in arms Marshal *Biron* to be arrested here on a charge of high treason, and a month later to be beheaded in the Bastille. In 1685 *Louis XIV.* here signed the Revocation of the Edict of Nantes, by which *Henri IV.* had granted toleration to the Protestants in 1598. The *Grand Condé* died here in 1686, and it was in this palace that the sentence of divorce was pronounced against the Express Josephine in 1809.

The palace is generally entered by a door below the *Escalier du Fer-à-Cheval*, so called from its horse-shoe form, on the E. side of the *Cour du Cheval Blanc*. This central part of the build-

ing, called the *Pavillon des Peintures*, is adorned with a bust of Francis I., placed there by order of Louis Philippe.

An attendant (fee 1 fr.) receives the visitor here, and conducts him through a long series of apartments, many of them sumptuously fitted up, but poor in works of art. A few of the more interesting objects only need be enumerated.

The *Galerie des Assiettes* derives its name from the porcelain plates with which the walls are decorated.

The *Appartements des Reines Mères* were once occupied by Catherine de Medicis (d. 1588), mother of kings Francis II., Charles IX., and Henri III., and by Anne of Austria (d. 1666), mother of Louis XIV. The same apartments were assigned to Pope Pius VII. during his imprisonment from June, 1812, to January, 1814. Under Louis Philippe they were redecorated for the reception of the Duke and Duchess of Orleans. The pictures are by *Coyvel*, *Mignard*, *Vien*, and other French masters; the tapestry is from the Gobelins manufactory.

The *Galerie de François I.*, 180 ft. long and 19 ft. wide, contains 14 large paintings by Rosso and Primaticcio, relating to the adventures of Francis I. Between these the walls are decorated with reliefs, caryatides, trophies, and medallions, among which the letter *F* and the winged salamander, the heraldic emblem of Francis I., are frequently repeated.

In the *Salle d'Abdication*, on 6th April, 1814, Napoleon signed his abdication. The table on which this was done is still shown. The adjoining bedroom is in the same condition as when occupied by the emperor.

The *Salle du Trône*, with its magnificent ceiling, contains a table at which the marshals of France formerly took their oaths of allegiance.

The *Galerie de Diane*, a corridor 110 yds. in length, constructed under Henri IV. and restored by Napoleon I. and Louis XVIII., is decorated with mythological scenes from the lives of Apollo and Diana.

The *Petits Appartements*, below the *Galerie de Diane*, which are not shown without special permission, include the room in which Christina of Sweden, while a guest at the French court after her abdication in 1654, caused her unfortunate secretary and favourite Count Monaldeschi to be put to death after a pretended trial. Louis XIV. expressed his strong disapprobation of this proceeding, but took no farther steps in the matter, and Christina continued to reside at Fontainebleau for two years longer. A marble slab in the pavement of the small church of *Avon*, a village on the E. side of the park, about 1 M. from the palace, bears the inscription: '*Ici fut inhumé, le 15 octobre 1657, à 6 heures du soir, le corps de Monaldeschi, mis à mort dans la galerie des Cerfs, à 4 heures et demie du même jour.*'

The *Galerie de Henri II.*, or *Salle des Fêtes*, 101 ft. in length and 33 ft. in breadth, was erected by Francis I., and magnificently decorated by Henri II. for Diana of Poitiers. Her emblem, a half-moon, and the initials *H* and *D* frequently recur. This saloon was carefully restored under Louis Philippe. The mythological paintings were executed by *Primaticcio* and his pupil *Niccolò del Abbate*, and afterwards retouched by *Alaux*. The chimney-piece in white marble, decorated with fleur-de-lis, is a fine work by *Rondelet*.

The *Chapel of St. Saturnin* contains stained glass executed at Sèvres from designs by the Princess Marie of Orleans (p. 245). Pope *Pius VII.* usually performed mass here during his detention in the palace. The chapel occupies the site of a more ancient edifice founded by Louis VII., and consecrated by Thomas à Becket, at that time absent from England on account of his differences with Henry II.

In the adjoining *Galerie des Colonnes*, a hall of the same dimensions as the *Galerie de Henri II.*, the Duke of Orleans was married to the Princess of Mecklenburg in accordance with the rites of the Protestant church in 1837. The Roman Catholic ceremony took place in the *Chapelle de la Trinité*, where Louis XV. had been married to Maria Leszczinska of Poland in 1725, and where Napoleon III. was baptised in 1810.

The *Porte Dorée*, of the period of Francis I., as the salamander introduced among the decorations indicates, a magnificent portal adorned with revived frescoes, leads to the *Cour Ovale*, or *Cour du Donjon*, the most ancient in the palace, and remarkable for its Renaissance architecture. Facing this portal is the *Allée de Maintenon*.

The **Jardin Anglais**, behind the palace, merits a visit. The *Parterre* was laid out by Le Nôtre in the style of that period. The *Etang*, a fine sheet of water, contains a number of venerable carp, which visitors amuse themselves by feeding. The *Chasselas de Fontainebleau* are delicious grapes trained here on long frames, termed the *Treilles du Roi*.

A lofty *Obelisk* at the S.W. end of a small plantation at the back of the palace and garden, marks the spot where, at a cross path in the forest, the 'wild huntsman' is said to have appeared to Henri IV. shortly before his assassination by Ravallac in 1610.

The ***Forest of Fontainebleau** has for centuries been the favourite *chasse* of the monarchs of France. It is abundantly stocked with deer and pheasants, and is remarkable for its picturesque scenery. It is 50 M. in circumference and covers an area of 42,000 acres. It is intersected by paths in all directions, and affords delightful walks and rambles.

Those who desire to explore the forest thoroughly should pro-

cure the admirable *Carte topographique de la forêt et des environs de Fontainebleau* by Denecourt (scale 1:100,000), which may be purchased for 2 fr. in the vestibule of the Escalier du Fer-à-Cheval (p. 268). Travellers whose time is limited may engage a *conducteur* (about 5 fr. per diem), or a carriage (2 fr. per hour, or 12 fr. for the whole excursion; Rue de France 49 and 59). Mules and donkeys may also be hired. Good walkers, however, provided with the above mentioned map, and with the aid of the numerous finger-posts which the forest contains, may explore every part of it without difficulty. It should be observed that the blue marks, which M. Denecourt, the publisher of the map, has caused to be placed on trees and rocks, indicate the way to the most picturesque points. The red marks are connected with the forest administration, and point in the direction of the town.

Ordinary visitors seldom extend their excursion beyond the *Rochers et Gorges de Franchard*, about 3 M. from the town, to which, by attending to the following directions, they will easily find their way without a guide.

Near the Barrière de Paris, at the N.W. end of the town, we follow the broad road diverging to the left from the high road to Paris; after 35 min. we reach a cross-way, where we take the road to the left, from which after 5 min. a footpath diverges to the r., leading through the forest in 5 min. more to the *Restaurant de Franchard*, the most frequented spot in the environs of Fontainebleau.

The celebrated *Rochers et Gorges de Franchard*, a rocky basin overgrown with trees and bushes, about 2½ M. in circumference, begin about 5 minutes walk to the W., at the *Rochers des Ermites* and the '*Roche qui pleure*', a little beyond the ruins of an ancient monastery (now a forester's house). The water which trickles from this 'weeping rock' is popularly believed to be a remedy for diseases of the eye; but its appearance is not inviting. '*L'eau que filtre le rocher qui est proche votre cellule n'est ni belle à voir ni bonne à boire*', wrote the Abbot of Ste. Geneviève upwards of 800 years ago to the founder of the monastery of Franchard. The accuracy of this opinion may be tested on the spot.

Above the *Roche qui pleure* is a point commanding a good survey of the gorge: in the distance to the N. are visible the *Gorges d'Apremont*, another rocky wilderness. These ravines are all similar in character, and the hard white sandstone they contain is sent to Paris in large quantities for making paving-stones.

The visitor may now return to the town by the same route.

An excursion to the *Rochers et Gorges d'Apremont* and the fine timber of the neighbouring *Bas-Bréau* is not less interest-

ing than the above. This locality affords an admirable field for artists, a whole colony of whom is established at the village of *Barbison* in the vicinity. A number of artists also reside at the village of *Marlotte*, on the opposite margin of the forest.

Many of the finest trees in the *Bas-Bréau* and in other parts of the forest are distinguished by various names, such as *Henri IV.*, *Sully*, *Reine Blanche*, etc. Between the *Rochers d'Apremont* and the *Monts Girard*, another chain of hills, extends the *Dormoir*, a plain partly wooded, and partly covered with rocks and heath, one of the most beautiful parts of the forest, and a favourite sporting rendezvous. In the upper part of the *Gorges d'Apremont* is situated the *Caverne des Brigands*, said once to have been the haunt of bandits. The man who lives in a rustic hut here sells beer and other refreshments at high prices, and the hermit of the cavern has a small collection of holly walking-sticks, carved wood, living reptiles, etc.

Among many other beautiful rambles may be mentioned the *Belle Croix*, with its numerous miniature lakes (*mares*), the largest of which is the *Mare à Piat*; then the *Hauteur de la Solle*, near which, in the *Vallée de la Solle*, races take place in summer; the *Gros Fouteau*, with its magnificent forest-trees, situated near the town, and near it the *Rendez-vous des Artistes*; also the *Gorge aux Loups* and *Longs Rochers* near the village of *Marlotte*.

The finest point of view near Fontainebleau is the ***Fort de l'Empereur**, which is easily reached in 25 min. from the railway station. Ascend the road to the left by the unpretending restaurants at the station; after 10 min., where the wood begins, enter it to the left, and follow the broad, sandy path, leading to the height on which the 'Fort' is situated. This 'fort' is a belvedere, built in the form of a miniature fortress, which commands a picturesque and very extensive panorama, embracing a great part of the forest, and to the N. and E. the chain of hills, studded with numerous villages, at the base of which the Seine flows. The town of Melun is distinctly visible, and in clear weather Paris itself may be descried in the extreme distance.

42. Compiègne.

Chantilly. Pierrefonds.

52½ M. *Ligne du Nord* (station, see p. 27). Express (1st class only) in 1¾ hrs., ordinary trains in 2¾ hrs.; excursion trains in summer at reduced fares (see advertisements). Ordinary fares 10 fr. 30, 7 fr. 75, 5 fr. 65 c.

The express and fast trains stop once or twice only before reaching Creil.

4½ M. *St. Denis*, see p. 260.

The *Ligne de Pontoise* which diverges here to the l., was for a

long time the only railway between Paris and Creil (p. 274), and is $10\frac{1}{2}$ M. longer than the route by Chantilly. Stat. *Enghien*, see p. 266. Stations *Ermont*, *Franconville* ($1\frac{1}{4}$ M. from which is *St. Leu-Tavernay*, the modern church of which contains the tombs of several members of the Bonaparte family), *Herblay*.

19 M. *Pontoise* (*Hôtel de Pontoise*), a charmingly situated town with 6480 inhab., is commanded by the church of *St. Maclou*, a building of the 12th and 16th centuries, situated on a rock. A new line runs direct from Pontoise to *Dieppe* (p. 239) by *Gisors*, a town with 4000 inhab., and *Gournay* (p. 286).

The trains from Pontoise to Creil now run back for $1\frac{1}{4}$ M. to regain the main line in the valley of the Oise. Stations *St. Ouen l'Aumône*, with a picturesque château; *Auvers*, with an interesting church; *L'Isle Adam*, one of the finest points on the line; *Beaumont*, with its Gothic tower; *Boran*, *Précy*, and *St. Leu*, which possesses a handsome church in the transition style.

The line rejoins the Chantilly railway between Montataire (p. 274) and the Oise, shortly before reaching *Creil* (p. 274).

The main line from Paris to Compiègne crosses the canal of *St. Denis* (p. 265). On the r. and l. rise the forts *du Nord* and *de la Briche*.

7 M. *Pierrefitte-Stains*. Then ($9\frac{1}{2}$ M.) *Villiers-le-Bel*, a village with 2107 inhab., the station for *Gonesse* ($2\frac{1}{2}$ M.), which has a fine church of the 12th and 13th centuries, and for *Ecouen* ($3\frac{3}{4}$ M.), the château of which, erected in the 16th cent., has been converted into a school of the *Légion d'Honneur* (p. 265).

$12\frac{1}{2}$ M. *Goussainville*; 15 M. *Louvres*; 19 M. *Luzarches*, with a church in the Romanesque and Gothic styles. The train now enters the forest of *Coye*. $22\frac{1}{2}$ M. *Orry la Ville*.

The train now crosses a handsome stone *Viaduct* of fifteen arches, 363 yds. in length, and 130 ft. in height, commanding a fine view. To the r. are the *Etangs de Commelle*, on the bank of which stands a small modern Gothic château occupying the site of an ancient château once occupied by *St. Louis* and *Queen Blanche*. Beyond the viaduct the train enters the forest of Chantilly.

$25\frac{1}{2}$ M. *Chantilly* (*Hôtel du Grand Cerf*; *Hôtel des Bains*; *Cygne*; a café at the end of the *Grand' Rue* next the railway), a town with 3500 inhab., which presents a thronged and busy scene when the Jockey Club races take place in May, September, and October. The traveller may visit the place in the interval between two trains on his way back from Compiègne.

Quitting the station, we observe the forest opposite, through which we may return after seeing the town. The road to the left leads to the *Grand' Rue*, passing the *Pelouse*, or race-course, which we may either skirt or cross. To the r., near the forest, farther on, are the *Stands* for spectators, and to the l. the extensive *Stables* of the *Condés*, who formerly resided at Chantilly, built in 1719—35, and capable of containing 176 horses.

Farther on is the *Château*, to the r., consisting of two different buildings, the château of Chantilly below, and that of Enghien above. The pleasant park and gardens laid out by *Le Nôtre* are

shown to visitors by one of the gardeners. The mansion and grounds have been restored by the Duc d'Aumale, the heir of the Condés, and they still present a handsome appearance; but the sad havoc committed by the Revolution has never been entirely repaired, and Chantilly is no longer the place described by Mme de Sévigné, the scene of the magnificent fêtes given to Louis XIV. which she mentions in relating the death of Vatel.

The *Forest* of Chantilly, which covers an area of 6125 acres, is traversed by the Route du Connétable, a broad avenue which opens opposite the château and leads through the most beautiful part of the forest to the Etangs de Commelle, about $3\frac{1}{2}$ M. distant (p. 273).

The town itself is uninteresting.

A branch line runs from Chantilly to (13 min.) *Senlis*, and thence to (1 hr. 5 min.) *Crépy-en-Valois* on the Soissons railway.

Senlis (*Hôtel du Grand Cerf*), the *Civitas Silvanectensium* of the Romans, situated on the Nonette, is a pleasant little town with 6000 inhab., of which mention is frequently made in the annals of the middle ages. The Gothic **Cathedral*, a handsome building of the 12th—16th cent., possesses a portal adorned with bas-reliefs and statues, and is surmounted by two square towers, one of which is 250 ft. above the pavement. Of the other interesting buildings here the church and abbey of *St. Vincent*, dating from 1130, are the most remarkable. A kind of gingerbread ('pain d'épice') made at Senlis is much esteemed.

Beyond Chantilly the train crosses a second *Viaduct*, 484 yds. in length and 68 ft. in height, consisting of 36 arches, and commanding a fine view. To the r. is seen the Nonette emerging from the gardens of the château in the form of a canal.

The train now passes through a cutting, traversing the quarries of *St. Maximin*, which yield excellent stone for building purposes. The stone used in the construction of the Gare du Nord at Paris was quarried here.

The train soon crosses the *Oise*, on the banks of which is still seen the clearing made by the Germans during the war of 1870—71 when they constructed a bridge across the river to replace the railway bridge which had been destroyed on their approach.

To the l. is the line leading to Paris viâ Pontoise; and in the same direction are seen the village and manufactories of *Montataire*, with 4500 inhab., commanded by a handsome church of the 12th and 13th, and a château of the 15th century. The Creil and Beauvais line diverges to the N.W.

32 M. *Creil* (*Buffet*) is an important station on the Chemin de Fer du Nord, being the junction of five different lines. Two of these lead to Paris, one to Dieppe viâ Beauvais and Rouen, one to Amiens, Calais, and Boulogne, and one to Germany viâ Compiègne and St. Quentin. From 75 to 80 passenger-trains and the same number of goods-trains pass through Creil daily.

The town, with 5000 inhab., prettily situated on the Oise, con-

tains nothing to detain the traveller, with the exception perhaps of its church, a building of the 12th—16th cent., the ruins of the church of St. Evremont of the 12th cent., and its large porcelain manufactory.

After leaving Creil the train skirts the Oise, while the line to Amiens diverges to the l. (p. 285). 39 M. *Pont Ste. Marence*, a small town with 2350 inhab., a handsome bridge, a church of the 17th cent., and several houses of the 16th cent. — 45 M. *Verberie*.

52½ M. **Compiègne** (*Hôtel de la Cloche; Soleil d'Or*), a town with 12,300 inhab., to which a number of historical associations attach, was always a favourite country residence of the monarchs of France. It was at the Pont St. Louis at Compiègne that the heroic and unfortunate Joan of Arc was taken prisoner by the Burgundians in 1430.

The church of *St. Antoine*, dating from the 12th and 15th centuries, possesses an interesting choir and fonts. The church of *St. Jacques*, an early Gothic building of the 12th cent., was much disfigured in the 15th. Above the façade rises a tower with a Renaissance dome, 158 ft. in height. The church contains a holy water basin of the 12th cent., fine modern stained glass, a modern altar-piece, and a copy of Titian's *Entombment* by Ph. de Champagne.

The *Hôtel de Ville*, erected about the end of the 15th cent., has a fine façade, formerly adorned with statues, and is surmounted by a belfry, 152 ft. in height, erected in the 16th cent., but frequently restored.

The *Château*, the most important, though not the most attractive edifice at Compiègne, was built in the reign of Louis XV. in the style of that period. The façade next the town, looking towards the Place du Château, is preceded by a double colonnade, 50 yds. in length. The interior, where a *Musée Chinois* is to be established, was seriously damaged during the war of 1870—71. Visitors are admitted on Sundays in summer. The principal apartments are adorned with Gobelins and Beauvais tapestry and with paintings. A second façade, 200 yds. in length, overlooks the park, where there is a terrace commanding a fine view. An iron trellised walk ¾ M. in length, leading from this terrace to the forest, was constructed by order of Napoleon I. to remind the Empress Marie Louise of her favourite trellis at Schönbrunn.

Compiègne is a pleasant summer residence and has attracted a small English community. The tasteful *English Church* was completed in 1869.

The *Forest*, which is intersected by 354 roads and paths, and affords many beautiful walks, is 36,270 acres in area and 59 M. in circumference. The routes are indicated by finger-posts, the red marks, as at Fontainebleau, pointing in the direction of the town.

The most interesting excursion from Compiègne is to *Pierrefonds*, 9 M. to the S. E., to which omnibuses run in summer. Other conveyances may also be obtained.

Pierrefonds (*Hôtel de Pierrefonds; Hôtel des Etrangers*), a village with 1900 inhab., situated on a small lake, and possessing a mineral spring, is chiefly interesting on account of its magnificent feudal **Castle*, which was erected in 1390, dismantled in 1617, afterwards purchased by government, and recently restored by Viollet-le-Duc. It stands on a rocky height above the village, covering an area of nearly $1\frac{1}{2}$ aeres. At the corners and in the centres of each side rise eight massive loopholed towers, 112 ft. in height, the one on the S., the side turned away from the village and containing the entrance, being the largest, and separated from the rest of the plateau by a moat. The walls of this tower are 14 ft. in thickness. The whole building is commanded by the donjon, or keep, which is approached by a permanent bridge and two drawbridges. The keep, in which the lord of the castle once resided, contains three storeys above the ground-floor, and is now occupied by a *Museum of Armour*. A square tower on the N. E. connects this part with the E. façade, in which the chapel is situated. The S. E. tower contains the dungeons. Under the castle are cellars of vast size, extending even beyond the precincts of the enclosing walls.



NORTHERN FRANCE.

A. ROUTES FROM LONDON TO PARIS.

43. By Folkestone, Boulogne, and Amiens.

255 M. By *Tidal Express Trains* (see advertisements in 'Bradshaw'), from Charing Cross or London Bridge in 10—12 hrs., average sea-passage 2¼ hrs.; fares 2l. 16s., and 2l. 2s.; return-tickets valid for one month 4l. 15s. and 3l. 15s. — Passengers with single tickets may break their journey at the principal stations and spend 7 days on the route. Night-service at reduced fares, 2nd class 3l. 6d., 3rd 2l. s.; tickets available for 3 days only. Omnibus from the harbour at Boulogne to the railway station included in 1st and 2nd class fares. Luggage registered from London or Folkestone to Paris is not examined before arrival at Paris (station, Place Roubaix).

By *Steamboat from London to Boulogne* daily (see advertisement in 'Bradshaw') and thence to Paris by railway, a journey of 14—17 hrs. exclusive of detention at Boulogne, where the trains do not correspond with the steamers; river-passage about 6 hrs., sea-passage 4—5 hrs.; fares 26s. 6d., 22s., 19s., 16s.; tickets available for 3 days. This is the cheapest, and in favourable weather the pleasantest route.

Boulogne-sur-Mer. Hotels. HÔTELS DES BAINS, *D'ANGLETERRE, DU NORD, all in the Rue Napoléon, and near the harbour. Opposite the steamboat-quay: LONDON AND FOLKESTONE HOTEL. Near the baths: HÔTEL DE LA MARINE and GRAND HÔTEL DU PAVILLON, commanding a fine view. There also numerous *maison meublées, pensions*, and furnished apartments, suitable for a prolonged stay.

Restaurants. *Biausse*, Quai de la Flotille; *Fourny*, Quai des Paquebots; *Howe*, Grand Rue 83; also at the hotels and at the railway-station. *Cafés du Commerce* and *Vermond*, Rue de l'Ecu; *Veyez*, Grand Rue 1.

Voitures de Place. From 6 a.m. to midnight per drive 1½ fr., per hour 2 fr.; from midnight to 6 a.m. 2 fr. and 2½ fr. respectively.

Omnibus from the steamboat to the railway gratis for 1st and 2nd class through-passengers. Other persons pay 50 c. without luggage, 75 c. with luggage under 60 lbs., 1 fr. if under 100 lbs., and 1½ fr. if between 100 and 200 lbs.

Porters. Box under 40 lbs. 50 c., heavier luggage 1 fr. or 1½ fr., according to weight.

Steamers to *Folkestone* twice daily, fares 8s. 6d. 6s. 6d; to *London* daily, fares 11s., 8s.

Baths. Sea-baths (p. 279) 75 c., including machine and towels; subscription for 12 baths 8 fr. — *Fresh-water Baths* at the Hôtel des Bains.

Post Office, Rue des Vieillards 28. — **Telegraph Office** at the Hôtel du Nord, and other places.

English Church Service in the Haute-Ville, the Basse-Ville, the Rue Royale, and the Rue de la Lampe.

Boutogne-sur-Mer, so called to distinguish it from Boulogne-sur-Seine near Paris, the *Bononia* (?) or *Gesoriacum* of the Romans, is an important seaport town, the capital of the Département Pas-de-Calais, situated on the *Liane*, with a population of 39,700, of whom upwards of 2000 are permanent English residents. The town may be said to combine a certain amount of English comfort with French taste. It possesses 120 schools of various kinds, many of which enjoy a high reputation.

The *Basse-Ville* is situated on a slight eminence on the r. bank of the river. A broad street, named successively the *Rue de la Lampe*, *Rue St. Nicolas*, and *Grand' Rue*, leads from the *Pont de l'Ecluse* to the *Haute-Ville*. This line of streets is intersected by another line formed by the *Rue de l'Ecu* (formerly *Napoléon*) and the *Rue Royale*, from N.E. to S.W., the busiest part of the town, where the principal shops are situated.

The **Museum* (open to the public on Sundays, Thursdays, and Saturdays, 10—4; at other times, fee 1 fr.), in the Grand' Rue, contains interesting ethnographical and historical collections.

At the end of the Grand'Rue, to the l., is the *Esplanade*, a small Place, adorned with a colossal bust of Henri II., by *David*.

The *Haute-Ville*, enclosed by ramparts, is entered by the *Porte des Dunes*, within which, to the l., is situated the *Hôtel de Ville*, erected in 1734 on the site of an ancient castle, where the crusader Godfrey de Bouillon was born in 1065.

The church of *Notre Dame*, a building in the degraded Italian style, erected in 1827—66, occupies the site of a Gothic church which was destroyed in 1793. The lantern which surmounts the dome is crowned with a colossal statue of the Virgin, which forms the most conspicuous point in the whole town. Extensive *view, comprising the downs, the plateau traversed by the railway to Calais, in the foreground Napoleon's Column, and in the distance, in clear weather, the white cliffs of the English coast. The entrance to the staircase is by a door to the r., in the interior of the church (admission gratis).

The *Château*, situated at the E. angle of the Haute-Ville, in which Louis Napoleon was confined after the attempted insurrection of 1840, is the ancient citadel of Boulogne, and dates from the 13th century. It is now converted into barracks and an artillery dépôt.

The *Harbour*, especially the W. part near the *Douane*, and the steamboat-quay, with the principal hotels, present a very busy scene. At the end of the harbour is situated the *Etablissement de Bains*, open from May to November.

The *Pier*, or *Jetée* on the N. side, which extends 650 yds. into the sea, is a favourite evening promenade. The opposite (W.) pier is 400 yds. longer. Both are provided with light-houses.

The large semicircular *Basin* on the left bank of the

Liane was constructed by Napoleon I. to accommodate the flotilla which was to convey his troops to England (see below).

The *Fish-Market* is held early in the morning on the quay, near the Hôtel des Bains. The fishermen and their families occupy a separate quarter of the town on the W. side, and form one-tenth of the population. They are remarkable for their adherence to the picturesque costume of their ancestors, and they differ considerably in character and customs from the other inhabitants of the town. Their wives, who are called *Matelottes*, exercise unlimited sway on shore, whilst the sea is the undisputed domain of their husbands.

Boulogne possesses upwards of 250 fishing-boats, which extend their voyages during the herring fishery as far as the Scottish coast, and even to Iceland, and in favourable seasons realise a sum of 60,000 *l.* — The commercial importance of the harbour is increasing, and the goods which pass this way now amount to 320,000 tons per annum.

In 1804 Napoleon I. assembled an army of 172,000 infantry and 9000 cavalry on the table-land to the N. of Boulogne, under the command of marshals Soult, Ney, Davoust, and Victor, and in the harbour a flotilla consisting of 2413 craft of various dimensions, for the purpose of invading England and establishing a republic there. The troops were admirably drilled, and only awaited the arrival of the fleets from Antwerp, Brest, Cadiz, and the harbours of the Mediterranean, which had been in the course of formation for several years for this express purpose. Their union was prevented by the English fleet under Sir Robert Calder; and the victory of Nelson at Trafalgar, on 22nd Oct., 1805, completed the discomfiture of the undertaking.

NAPOLEON'S COLUMN, or the *Colonne de la Grande Armée*, a Doric column, constructed by Marquise, 172 ft. in height, situated 2 M. from Boulogne on the road to Calais, was founded in 1804 to commemorate the expedition against England, the first stone being laid by Marshal Soult in the presence of the whole army. The first empire left the monument unfinished, and in 1821 Louis XVIII. caused the work to be resumed, intending that the column should commemorate the restoration of the Bourbons; but it was not completed till 1841, when its original destination was revived. The summit is occupied by a statue of the emperor, one of *Bosio's* finest works. The pedestal is adorned with reliefs in bronze, representing emblems of war. The view from the top resembles that commanded by the dome of Notre Dame (custodian $\frac{1}{2}$ fr.). Model in the museum (p. 278).

A *Block of Marble*, placed about $\frac{3}{4}$ M. nearer the coast, commemorates the distribution of the decorations of the Legion of Honour to the army in 1803. The original inscription '28 thermidor an XII' was erased after the Restoration, but was restored after the Revolution of July, 1830, with the addition. '*Distribution de la décoration de la Légion d'Honneur, le 6 août 1804.*' In the vicinity is the pilgrimage chapel of *Jésus Flagellé*.

Nearer the town, on the chalk cliffs (*falaises*) above the bathing establishment, are seen the scanty remnants of a Roman tower, called *La Tour d'Ordre* (a corruption of *turris ardens*), supposed to have been a lighthouse, erected in A. D. 40 by Caligula, who, like Napoleon, made an unsuccessful attempt to invade England from this point. The tower was 136 ft. in height and built of brick. When this district was conquered by the English in 1544, the tower stood at a distance of 200 yds. from the cliffs; but a century later it fell, and the sea has since made such encroachments that the fragments of the tower are now close to the brink. Model in the museum (p. 278).

FROM BOULOGNE TO PARIS.

159 M. *Chemin de Fer du Nord*. Express in $4\frac{1}{2}$ —5, ordinary trains in 7— $7\frac{3}{4}$ hrs.; fares 36 fr. 55, 27 fr. 40, 20 fr. 10 c.

Quitting the handsome station of Boulogne, the train traverses the valley of the Liane. The country soon becomes flat and uninteresting. To the r. of (3 M.) stat. *Pont-de-Briques* are the blast furnaces of *Autreau*. The train passes through a short tunnel.

9 M. Stat. *Neufchâtel*. The train traverses sandy downs, and crosses the *Cauche* by a bridge 550 yds. in length. Beyond ($17\frac{1}{2}$ M.) stat. *Etaples* are two lofty lighthouses. — 24 M. Stat. *Montreuil*. At *Berck*, $4\frac{1}{2}$ M. distant (omnibus $1\frac{1}{4}$ fr.) there is a bath-establishment. — $34\frac{1}{2}$ M. Stat. *Rue*, from which an omnibus ($1\frac{1}{4}$ fr.) runs to (5 M.) *Le Crotoy*, a small harbour and sea-bathing place on the estuary of the Somme.

$40\frac{1}{2}$ M. Stat. *Noyelles* is situated in the midst of a dreary expanse of sand. In the vicinity the *Somme* was crossed by Edward III. before the battle of Cressy in 1346. — Branch-line to the r. to (4 M.) *St. Valéry-sur-Somme*.

49 M. Stat. *Abbeville* (*Hôtel Tête de Bœuf*) is a cloth manufacturing town of ancient origin, with 18,210 inhab., on the Somme, and connected with the sea by means of a canal. The principal object of interest is the unfinished *Church of St. Vulfran*, founded by Cardinal d'Amboise, the minister and favourite of Louis XII., at the beginning of the 16th century.

The scenery becomes more picturesque, as the train ascends the fertile valley of the Somme.

$54\frac{1}{2}$ M. Stat. *Pont-Remy*, with a restored Gothic château of the 14th and 15th centuries. To the r., a little farther, is the village of *Ailly-le-Haut-Clocher*, with its lofty church. — $59\frac{1}{2}$ M. Stat. *Longpré*. A branch-line diverges here to *Tréport*, frequented as a sea-bathing place.

64 M. Stat. *Hangest*; $68\frac{1}{2}$ M. *Piequigny*, with the considerable ruins of a stronghold of the 16th cent.; $71\frac{1}{2}$ M. *Ailly-sur-Somme*. The train now passes through two short tunnels and stops at the station of —

$76\frac{1}{2}$ M. **Amiens. Hotels.** *HÔTEL DU RHIN*, in the Rue Noyon, the street opposite the station; *HÔTEL DE FRANCE ET D'ANGLETERRE*, Rue des Rabouissans 19, nearer the centre of the town; *HÔTEL DE L'UNIVERS*, Rue de Noyon; *HÔTEL DE PARIS*, Rue des Jacobins 20, 22, to the l. of the Rue de Noyon.

Restaurants. *Saisset-Dubois*, Rue de Noyon; *Martial-Leprêtre*, Rue des Rabouissans 14. *Café Diollot*, Place Périgord.

Amiens, the ancient capital of Picardy, now that of the Department of the Somme, with 64,000 inhab., and one of the most considerable manufacturing towns in France, is situated on the *Somme* and its affluents the *Avre* and the *Selle*. These streams form numerous canals, which are invaluable for the industrial purposes of the town. The principal manufactures

are linen, woollen stuffs, silk thread, cashmeres, and velvet. The lower part of the town, with its canals and narrow streets, is the manufacturing quarter, while the central part contains the best shops, and the new town is separated from both these quarters by handsome boulevards. In 1802 the Peace of Amiens between France and England was concluded here. On 20th Nov., 1870, the French were defeated near Amiens by the Prussians, who entered the town on the following day.

The egress of the station is in the boulevards, and opposite the Rue de Noyon. Following the Boulevard de l'Est, to the r., and then the Rue de l'Observatoire, the second to the l., we soon reach the —

*CATHEDRAL, one of the most imposing Gothic churches in Europe, erected in 1220—1288 by the architects Robert de Luzarche, Thomas de Cormont, and his son Renault. Length 157 yds., length of transept 71 yds., width of nave 48 yds. The heaviness of the building is insufficiently relieved by the lofty spire over the transept, 392 ft. in height, or 145 ft. above the roof, re-erected in 1529. The two uncompleted towers of the W. façade belong to the 13th (the lower) and 15th cent., the former being 181 ft., the latter 210 ft. in height, but like the central spire they are too small for the edifice. The principal W. Portal, one of the finest parts of the building, was completed towards the end of the 14th century.

The FAÇADE contains three lofty receding porches, richly adorned with reliefs and statues. '*Le beau Dieu d'Amiens*' is an admirable figure of the Saviour which separates the doors of the central portal. Above the portals are a handsome gallery, niches containing twenty-two colossal statues of kings of Judah, a magnificent rose-window 38 ft. in diameter, and still higher a gallery connecting the towers.

The INTERIOR consists of nave, transept, aisles, and choir, all flanked with chapels. The nave attains the very unusual height of 147 ft., being surpassed in this respect by the cathedral of Beauvais alone. The vaulting is borne by 126 remarkably bold columns, tapering towards the top. The stained glass in the rose windows, the triforium, and the choir is ancient. The organ loft dates from 1425, but has been modernised. The bronze monuments of the two bishops who founded the church, one on each side of the nave, are fine works of the 13th cent. The wall of the choir is adorned with reliefs representing on the N. side the history of John the Baptist, on the S. side the life of St. Firmin, sculptured in 1480 and 1530. Behind the high-altar is the '*enfant pleureur*', a much admired, but overrated weeping angel.

The *Stalls of the choir, 110 in number, are fine specimens of carving executed in 1508—22. There are no fewer than 3650 figures. The subjects are scriptural and also represent different human occupations.

Amiens contains little else to detain the traveller. In the Place at the back of the church is a statue in bronze of *Peter the Hermit*, or Pierre of Amiens, the promoter of the first crusade. In the Rue des Rabuissons are the *Préfecture*, with a *Beffroi* partly of the 15th century, and the *Musée*, containing collections of some merit and modern pictures. In the Place St. Denis rises the co-

ossal statue of *Dufresne Ducange* (d. 1688), an eminent linguist and native of Amiens.

On the opposite side of the station, on the W. side of the town, is the pleasant *Promenade de la Hotoie*.

A branch-line leads from Amiens to *Rouen* (in $3\frac{1}{2}$ —4 hrs.).

$79\frac{1}{2}$ M. Stat. *Longueau* is the junction of the Boulogne and Calais line with the Arras, Hazebrouck, and Calais line (p. 283).

Near ($82\frac{1}{2}$ M.) *Boves* are the ruins of a château in which Henri IV. frequently resided with the beautiful Gabrielle d'Estrées. Fine view of the valley of the *Noye*. — 89 M. *Ailly-sur-Noye*, on an eminence, commanded by a church of the 12th and 13th cent. — $93\frac{1}{2}$ M. *La Faloise*.

$99\frac{1}{2}$ M. *Breteuil-Montdidier*. Breteuil, with 3000 inhab., $4\frac{1}{2}$ M. from the station (omnibus), contains remains of an abbey of the 11th—13th century. At the village of *Folleville*, 4 M. to the N. of Breteuil, are the ruins of a château, and a late Gothic church containing a monument by Ant. da Porta. A view of these buildings is obtained from the railway, soon after Faloise is quitted.

104 M. *St. Just-en-Chaussée* is the centre of a hosiery manufacturing district.

$117\frac{1}{2}$ M. *Clermont de l'Oise* (*Hôtel des Deux-Épées*), a town with 5774 inhab., pleasantly situated on a hill, is commanded by an ancient castle which has been converted into a prison for women. Above the town rises the church of *St. Samson*, of the 14th and 16th centuries. The country here is well-peopled and picturesque.

$122\frac{1}{2}$ M. *Liancourt-sous-Clermont*, a manufacturing town with 4000 inhab. Part of an old château of the dukes of Rochefoucauld-Liancourt is still standing here. It was rebuilt by Jeanne de Schomberg in 1640, and has a beautiful park. The richly decorated church, dating from 1598, contains a good marble monument with two kneeling figures by *Coustou*.

By the desire of Henri IV. Gabrielle d'Estrées was married to a certain Seigneur de Liancourt, a man of deformed person and deficient intellect, on condition that he should never see her again after the ceremony.

127 M. *Creil*, beyond which the train skirts the bank of the *Oise*. Large porcelain factory on an island in the river.

Beauvais, 1 hr. by railway, to the N.W. of Creil, possesses a magnificent, though uncompleted, Gothic cathedral, remarkable for its noble and lofty proportions. — The line proceeds to *Gournay* and thence to *Dieppe* (p. 284).

From Creil to (159 M.) Paris, see p. 274.

44. By Dover, Calais, and Amiens.

283 M. By *Express* (see advertisements in 'Bradshaw'), starting from the London Bridge, Charing Cross, Victoria, and Blackfriars stations, in $10\frac{1}{2}$ — $11\frac{1}{2}$ hrs.; sea passage $1\frac{1}{2}$ —2 hrs.; fares 3*l.* and 2*l.* 5*s.*; tickets available for 7 days, with option of halting at Dover, Calais, and Amiens; return-tickets, valid for one month, 4*l.* 15*s.* and 3*l.* 15*s.* — Night-service at lower fares, 2nd class 31*s.* 6*s.*, 3rd 21*s.*; tickets available for 3 days only. The direct route from Calais to Paris viâ Boulogne (see below) is shorter by $18\frac{1}{2}$ M. than the route by Hazebrouck and Arras; the fares are the same for both routes (from Calais to *Boulogne*, 27 M., in 50 min. to $1\frac{1}{2}$ hr.; fares 5 fr. 30, 3 fr. 95, 2 fr. 90 c.; — to *Paris*, 186 M., in $5\frac{1}{2}$ —10 hrs.; fares 36 fr. 55, 27 fr. 40, 20 fr. 10 c.). Luggage should be registered, in order that the examination at Calais may be avoided.

By *Steamer from London to Calais* twice a week (see 'Bradshaw'), and thence to Paris by railway, in all 15—20 hrs., exclusive of detention at Calais, where the trains do not correspond with the steamboat; river-passage about 6 hrs.; sea-passage $3\frac{1}{2}$ — $4\frac{1}{2}$ hrs.; fares 30*s.*, 22*s.*, 16*s.*, tickets available for 3 days. Steamboat fares alone 11*s.*, 8*s.*

Calais. Hotels. MEURICE, Rue de Guisc; DESSIN, Rue Neuve; DE LONDRES, Rue de la Cloche; DE FLANDRE, Rue de la Comédie; STATION HOTEL. — **Restaurants.** *Sainsard*, Rue de la Cloche; *Sauvage*, Rue de Guise; *Railway Restaurant*. Cafés *de Bellevue*, in the Grand' Place, and *de Paris*, Rue de la Mer. — **English Churches:** in Calais and in the Basse Ville. — *Sea-Bathing:* to the N. of the Bassin de Retenue. — *Military Music* in the Grande Place on Sundays and Thursdays from 2 to 4 o'clock.

Calais, a town with 12,850 inhab., and a fortress of the first class, derives its chief importance from its harbour and its traffic with England, to which it is the nearest point on the French coast. Dover is 21 M. distant.

The *Hôtel de Ville*, the handsomest building in the town, situated in the Place d'Armes, is adorned with busts of the *Duc de Guise*, 'libérateur de Calais en 1558', and *Richelieu*, the founder of the citadel in 1634. The church of *Notre Dame*, on the E. side of the town, dating from the 12th and chiefly from the 14th cent., has been modernised. The handsome marble altar, an Assumption by *Seghers* (1628), and a Descent from the Cross by *Rubens* may be inspected.

The *Harbour*, which is about to be enlarged, is sheltered by two piers, one of which is 1100 yds. in length. The chalk cliffs and the castle of Dover are visible in clear weather. At the beginning of the long pier rises a marble *Column* in commemoration of the restoration of Louis XVIII. The faubourg of *Courgain*, between the column and the town, is chiefly inhabited by fishermen.

Calais, together with the *Basse-Ville*, contains more English residents than Boulogne, most of them being lace-manufacturers and persons in humble life.

FROM CALAIS TO BOULOGNE. Stat. *St. Pierre-lès-Calais*, 2 M. from Calais, is a manufacturing place with 20,000 inhabitants. *Marquise*, a small town with important marble quarries, is 7 M. from *Cap Gris Nez*, the nearest point to the English coast, and the

proposed starting point of a submarine tunnel between France and England.

Boulogne, and thence to Paris, see R. 43.

45. By Newhaven, Dieppe, and Rouen.

By *Express Tidal Train* (during the season) from London Bridge, Victoria, and Kensington stations in 12–14½ hrs. (see advertisements in 'Bradshaw'); single tickets, available for 7 days, 31 s., 23 s., 16 s.; return-tickets, available for one month, 52 s., 37 s. 6 d., 29 s.; sea-passage about 6 hrs. Luggage should be registered. The express trains are first and second class only. This route is one of the cheapest, and in fine weather the pleasantest from London to Paris.

Dieppe. Hotels. HÔTELS ROYAL, BRISTOL, DES BAINS, all facing the shore; VICTORIA and DE LONDRES opposite the harbour; CHARIOT D'OR, *DU COMMERCE, and ARMES DE FRANCE, more moderate.

Restaurants: *Lafosse*, Grand' Rue 90, and adjoining the bath establishment; *Restaurant de la Place d'Armes*, Grand' Rue 56; *Buffet*, at the station. — *Café Suisse*, on the quay; *Café de Rouen*, Grand' Rue.

Cabs 1¼–1½ fr. per drive, 1½–2 fr. per hour. — *Omnibus* 30 c., at night 50 c., without luggage.

Steamboats to Newhaven daily, also to London direct.

English Church Service every Sunday. The *Carved Ivory* of Dieppe is a specialty of the place.

Dieppe, with 20,160 inhab., is situated in a valley formed by two ranges of lofty white chalk-cliffs, at the mouth of the *Arques*, which forms a harbour capable of containing vessels of considerable size. The estuary was formerly termed the '*Deep*', from which the town derives its name. As a sea-port and commercial town, the vicinity of Havre has deprived Dieppe of its former importance, and fish is now the staple commodity of the place. As a watering-place, however, it is in a flourishing condition, being annually visited by numerous English, as well as French families.

The *Etablissement des Bains*, the principal attraction for visitors, is replete with every convenience. In front of it are placed about 200 small tents, used as dressing-rooms, from which the bathers descend into the water, accompanied by a *guide-baigneur*, if necessary. In fine weather the scene is very amusing, and novel withal to the English visitor.

On the way from the bathing-place to the town is the *Bazaar*, occupying a circular space, in the centre of which is a mast, with a red flag hoisted when the tide is favourable for bathing. The carved ivory of Dieppe may be purchased here.

On a precipitous white cliff near the bazaar rises the handsome and extensive *Castle*, with its massive walls, towers, and bastions, erected in 1433 as a defence against the English. In 1694, however, it was unable to prevent the wanton cannonade of the English fleet, then returning from an unsuccessful attack on Brest, an unequal contest which resulted in the total destruction of the town. The view from the castle is very extensive.



1. Eglise St. Jacques C.3.
2. - St. Remy B.4.
3. - du Poteau C.1.
4. Temple Protestant C.4.
5. Hotel de Ville B.4.
6. Salle de Spectacle B.4.
7. Statue du Quene B.3.
8. Bourne B.2.

The church of *St. Jacques*, the patron saint of fishermen, in the *Place Nationale*, an interesting florid Gothic edifice dating from the 14th and 15th cent., has been modernised. Near the church is the *Statue of Duquesne*, erected in 1844, a celebrated admiral and native of Dieppe (d. 1687).

The *Jetée de l'Ouest*, at the N.W. end of the town, affords a pleasant evening promenade, and with the opposite *Jetée de l'Est* protects the entrance to the harbour. Towards the S.E. the harbour terminates in the *Bassin de Retenue*, which is flanked by the *Cours Bourbon*, an avenue $\frac{2}{3}$ M. in length.

The *Oyster Park* which the *Bassin de Retenue* contains was formerly one of the principal sources from which Paris derived its supplies. The oysters are first brought from the inexhaustible beds of *Cancale* and *Granville* to *St. Vaast* near Cherbourg, whence they are afterwards removed to Dieppe. Here they are 'travaillées', or dieted, in such a way as materially to improve their flavour and render them fit for exportation. Adjoining the oyster-park is an unpretending restaurant, where the delicious bivalve may be enjoyed in perfection (75 c. to 1 fr. per dozen).

Le Pollet, a suburb of Dieppe inhabited by sailors and fishermen, adjoins the *Bassin de Retenue* on the N. side. The population is said to be descended from an ancient Venetian colony.

On the coast, $1\frac{1}{2}$ M. to the N. E. of this point, is situated the so-called *Camp de César*, near which there is another *Bathing-place*, with a restaurant, affording greater privacy than the beach at Dieppe.

The most interesting point in the environs of Dieppe is the ruined castle of *Arques*, situated about 4 M. to the S. E. and memorable in history as the scene of a victory gained by Henri IV. over the League in 1589.

The excursion may be made by boat (ascent $1\frac{1}{4}$, descent $\frac{3}{4}$ hr.) or by carriage (in $1\frac{1}{2}$ hr., viâ *St. Pierre*). The view from the castle embraces the valleys of the *Arques*, the *Béthune*, and the *Eaulne*, and repays the ascent.

FROM DIEPPE TO PARIS.

$125\frac{1}{2}$ M. *Railway* viâ Rouen in 3 hrs. 50 min. to $6\frac{1}{2}$ hrs.; fares 24 fr 75, 18 fr. 55, 13 fr. 60 c. — Another line viâ *Neufchâtel*, *Gournay*, *Gisors*, and *Pontoise* was opened in June, 1874 (in $5\frac{1}{3}$ hrs.; fares 20 fr. 65, 15 fr. 50, 11 fr. 35 c.).

Soon after quitting Dieppe the train passes through a tunnel, upwards of 1 M. in length, and then enters the valley of the *Scie*, which it crosses 22 times. After passing several unimportant stations, the train reaches *Malaunay* (p. 293), where the Rouen-Havre and Dieppe lines unite. From this point to Rouen the district traversed is cheerful and picturesque, abounding in cotton and other factories.

38 M. Rouen. Hotels. *HÔTELS D'ALBION* and *D'ANGLETERRE*, both on the quay, R. $2\frac{1}{2}$ —5 fr., B. $1\frac{1}{2}$ fr., D. 3 fr.; *HÔTEL DE FRANCE*, Rue des Carmes 97—99, R. 3, B. $1\frac{1}{2}$, D. 4, L. and A. 1 fr.; *GRAND PONT*, less expensive; *HÔTEL DU SQUARE*, Rue Jeanne d'Arc, or de l'Impératrice; *DE NORMANDIE*, Rue du Bac 13, commercial, R. $1\frac{1}{2}$, D. 2 fr.; *DU GRAND*

VATEL, Rue des Carmes 70; DE PARIS, on the quay; DU NORD, Rue de la Grosse Horloge, 91.

Restaurants. **Heurtevent*, Quai de la Bourse; *Hugnot*, Cours Boïeldieu 1, and Rue du Grand Pont; *Queruel*, also in the Cours Boïeldieu; *Café de la Place Notre Dame*, near the cathedral, etc. *Buffet* at the station.

Omnibus from the station to the town 30, with luggage 40 c.; at night 60 or 70 c.; several different lines traverse the city.

Cabs 1 fr. 25 c. per drive, 1½ fr. per hour; luggage ½ fr.; fares higher at night (12—6 a. m.).

Post Office, Rues Jeanne d'Arc and St. Sever. **Telegraph Office**, Quai de la Bourse.

English Church Service in the chapel at Sotteville at 11 a. m., and in the French Protestant Church, Place St. Eloi.

Steamboat to Havre daily in 5—6 hrs., fares 5 and 4 fr., pleasant, but tedious; hours vary with the tide.

Rouen, formerly the capital of Normandy, now that of the Department of the Seine Inférieure, with 102,670 inhab., exclusive of the suburbs, is the richest city in France in mediæval architecture. Rouen is of great importance on account of its cotton factories, and has not inaptly been termed the Manchester of France. It is also one of the principal dépôts of the wines of Bordeaux, which are conveyed hither by small sea vessels on the Seine, the mouth of which is 74 M. distant by water. As in ancient times, this city and its environs are renowned for their superior breed of horses, and for the robust physique of the inhabitants, who furnish the French army with some of its finest troops.

The city is bounded on the S. by the Seine, which is here upwards of 300 yds. in breadth, and which separates Rouen from the suburb of *St. Sever* (20,000 inhab.).

The other sides of the city are bounded by the *Boulevards*, which resemble those of Paris, though of course less animated. The suburbs outside the boulevards are chiefly occupied by artizans.

The Seine is crossed by two bridges which unite Rouen with St. Sever. The *Pont d'Orléans*, the upper of these, constructed in 1829, crosses from St. Sever to the lower end of the *Ile Lacroix*, where there is a statue by David d'Angers of *Corneille*, a native of Rouen (d. 1684), and thence to Rouen. Farther down the river is the *Grand Pont*, or *Pont Suspendu*, a suspension bridge completed in 1836, which affords an admirable survey. The '*Petite Provence*', an avenue opposite the latter, is adorned with a statue of the eminent composer *Boïeldieu* (d. 1834).

The ***CATHEDRAL**, or *Notre Dame*, the principal parts of which date from 1207—80, is one of the grandest Gothic edifices in Normandy, although remarkably unsymmetrical in plan. The central portal of the W. façade, towards the Place, was erected by Cardinal d'Amboise, the favourite minister of Louis XII., at the beginning of the 16th cent., and profusely decorated in the florid style. The two unfinished towers of the façade are of unequal height. The *Tour de Beurre*, the loftier and more beautiful, 230 ft. in height, derives

its name from having been erected with the money paid for indulgences to eat butter during Lent. The central spire over the transept, having been ignited by lightning and burned down in 1822, was replaced by a most unsightly tower of cast iron, 465 ft. in height. A spiral staircase ascends to the summit.

The INTERIOR of the church (149 yds. in length; transept 59 yds. in length; nave and aisles 35 yds. in width; 92 ft. in height) is in the early pointed style, and possesses three fine rose windows in the nave and transepts. The last chapel on the S. side of the nave contains the tomb of *Rollo* (d. 927), first Duke of Normandy, and the corresponding chapel on the N. side that of his son *William, Longue Epée* (d. 943). The *Chapelle du Christ*, adjoining the high altar, contains an ancient mutilated figure in limestone, 7 ft. in height, of *Richard Coeur de Lion* (d. 1199), discovered in 1838. His heart, which was interred in the choir, was found at the same time, and is now preserved in the museum. Its original resting-place in the choir is indicated by a small marble tablet with a Latin inscription.

To the right in the beautiful *Chapelle de la Vierge* is the magnificent **Monument of Cardinal George d'Amboise* and his nephew, who was also a cardinal, executed in 1525. To the left is the handsome **Monument of the Duc de Brézé* (d. 1530), grand sénéchal of Normandy, erected by his widow, the celebrated *Diana of Poitiers* (d. 1566), mistress of *Henri II.*, and attributed to the sculptors *Jean Cousin* and *Jean Goujon* (p. 90). — The altarpiece, representing the Adoration of the shepherds, is by *Ph. de Champaigne*.

**ST. MACLOU*, 'un diminutif de St. Ouen', as it has been termed, is a very rich example of the florid Gothic style of the 15th century. The modern spire was completed in 1869. The wooden doors are remarkable for their exquisitely carved reliefs, ascribed to *Jean Goujon*.

**ST. OUEN*, one of the most exquisite Gothic churches in existence, far surpasses the cathedral, both in extent and in excellence of style. It was founded in 1318, and completed towards the close of the 15th century. The original plan having been followed throughout, the edifice exhibits a rare harmony of design. The tower over the transept, 268 ft. in height, is surmounted by an octagonal open-work lantern, terminating in a gallery which commands a fine prospect.

The rich *Façade* contains three portals adorned with numerous statues and reliefs. Above the central portal is a magnificent rose window, still higher is an arcade with eleven statues, and the whole is crowned with a pediment bearing a statue of *St. Ouen* (d. 678), archbishop of Rouen. The towers have recently been completed, although not in strict harmony with the rest of the edifice.

The S. '*Portail des Marmousets*', so called from the figures of the animals with which it is adorned, deserves minute inspection. The reliefs above the door represent the Death and Assumption of the Virgin.

The proportions of the interior (151 yds. in length, 28 yds. in width; transept 46 yds. in length; 106 ft. in height) are remarkably happy. The walls appear to be almost superseded by the numerous windows, 135 in number, all filled with stained glass. The unusually lofty triforium is exceedingly beautiful. In the nave and transepts are three fine oriel-windows, also filled with stained glass.

The verger (1 fr.) shows the choir chapels, and points out several spots which command fine views of the interior.

At the back of the church and the adjoining Hôtel de Ville is a pleasant garden to which the public are admitted. The *Chambre aux Clercs*, a Norman tower of the 11th cent., adjoins the church on this side, and probably formed part of an earlier church on the same site.

The HÔTEL DE VILLE, on the N. side of the church, a building in the Italian style, contains a *Picture Gallery* of little value and a *Library* of 110,000 vols. and several valuable MSS. In front of the Town Hall rises the *Equestrian Statue of Napoleon I.*, by Vital-Dubray.

The *MUSÉE DES ANTIQUITÉS, established in the cloisters of an ancient convent, in the Rue Beauvoisine, is an interesting collection of Roman and mediæval antiquities, sculptures, curiosities, etc. Admission daily from 12 to 4; at other times for a fee of 1 fr.

The *Tour du Donjon*, or *de Jeanne d'Arc*, in the Rue de Jeanne d'Arc, or de l'Impératrice, is a relic of a citadel erected by Philip Augustus in 1205, where Joan of Arc was once imprisoned.

The *PALAIS DE JUSTICE, in the late florid Gothic style, resembles the handsome town halls of Belgium, although consisting of a single storey only. The central part of the edifice and the projecting wings form an entrance-court, enclosed by a railing. The left wing, the *Salle des Procureurs*, erected in 1493, is a spacious hall with an open roof, once used as an exchange. The central part was erected six years later, for the *Cour de l'Echiquier*, the supreme tribunal of Normandy, which under Francis I. was termed 'parliament'. The assizes are now held here. — The concierge (1½ fr.) shows the different apartments.

The TOUR DE LA GROSSE HORLOGE, or *Beffroi* (belfry), which rises in the vicinity, was erected in 1389. The bridge across the street and the arch which unite the tower with the Hôtel de Ville date from 1527. Several of the houses in this narrow, but very picturesque *Grand' Rue* merit inspection.

Farther to the W., near the *Theatre*, is the *Place de la Pucelle*, where Joan of Arc was burned at the stake in 1431. About 24 years later she was declared innocent of the crime of witchcraft by a papal bull, and the French, who it is well known had been her betrayers, being now masters of Rouen, erected a cross to her memory on the spot where she suffered. The place is now occupied by a paltry figure over a fountain.

The adjoining HÔTEL DU BOURGTHEROULDE, which was erected at the close of the 15th cent., in the style of the Palais de Justice, contains a number of reliefs, one of which represents the interview on the 'Field of the Cloth of Gold'. The graceful hexagonal tower is decorated with sculptures from scriptural subjects.

Descending hence to the Quai du Havre, we now proceed along the quay to the *MONT STE. CATHERINE (405 ft.), which rises at

the E. end of the city, immediately beyond the *Champ de Mars*. The ascent requires $\frac{1}{2}$ hr. The summit is occupied by a few fragments of a fortress, which Henri IV. caused to be demolished, and commands an extensive view.

A still finer prospect may be enjoyed from the recently constructed pilgrimage church of *Notre Dame de Bon Secours*, or **BON SECOURS* as it is usually called, situated on the lofty bank of the river, 2 M. above Rouen. The view embraces the city, the course of the river for many miles above and below Rouen, and in the distance the rich and verdant pastures of Normandy.

A pleasant excursion may be taken to *La Bouille*, $12\frac{1}{2}$ M. below Rouen, by the local steamboat starting at 6 a. m. and returning at 2 p. m. The right bank of the Seine is bounded by precipitous chalk-hills, and studded with picturesque country houses and parks, whilst the left bank consists of rich meadows and pasturage.

La Bouille (Hôtel de la Renaissance) is a small but busy town, where several important high roads unite. The *Château de Robert le Diable*, the scanty ruins of which occupy the summit of a hill in the vicinity, affords a charming prospect of the wooded mountains, parts of the valley of the Seine with its white chalk-hills, and in the distance Rouen with the cathedral.

FROM ROUEN TO PARIS. Passing by means of three tunnels under the Boulevards St. Hilaire and Beauvoisine, and the Mont Ste. Catherine, the train crosses the Seine, affording a beautiful view of Rouen to the right. To the left, on the *Côte*, or hills which rise from the river, stands the church of *Bon Secours*. At *Sotteville*, the first station, the English church is situated. Beyond *Oissel* the train crosses the Seine. *Tourville* is the station for *Elbeuf* (*Hôtel de Paris*), 6 M. distant, a cloth-manufacturing town, with 22,850 inhab., to which steamboats also run from Rouen. The Renaissance churches of St. Jean and St. Etienne contain fine stained glass of the 15th and 16th centuries.

Pont de l'Arche, where the Seine is again crossed, above the influx of the *Eure*, is the junction of a line to *Gisors*. *St. Pierre du Vauvray* is the station for *Louviers*, a town with extensive cloth-factories, and a church of *Notre Dame* with a beautiful porch of the 15th century. The train now penetrates the chalk hills by means of two tunnels.

The station of *Gaillon* is situated opposite the village of *Courcelles*. The château of Gaillon, erected in 1500, was one of the finest in Normandy, and was the favourite residence of Francis I. The lofty façade has been transferred to the court of the *Ecole des Beaux Arts* at Paris (p. 215). The castle is now used as a prison.

$75\frac{1}{2}$ M. *Vernon*, once a strongly fortified town, possesses a conspicuous tower, erected in 1123 by Henry I. of England. The *Church* is an interesting building of the 12th—15th cent.

The château of *Bizy* in the vicinity was once the property of Louis Philippe. A branch line to *Gisors* diverges here.

The long tunnel between *Bonnières* and *Rolleboise* cuts off the wide circuit which the river describes here.

At the château of *Rosny*, Sully, the celebrated minister of Henri IV., was born in 1559. It was afterwards the property of the Duchess of Berry, who resided in it from 1818 to 1830.

92½ M. **Mantes** (*Hôtel du Grand Cerf*; *Buffet* at the station), surnamed '*La Jolie*', is a picturesque town with 5697 inh. The lofty towers of the Gothic church of *Notre Dame*, dating from the end of the 12th cent., are conspicuous objects in the town. The portal is richly sculptured. The old tower of *St. Maclou*, 14th—15th cent., is also interesting. The railway from Paris to Caen and Cherbourg diverges here.

The line continues to skirt the banks of the Seine, and frequently commands fine views. Several unimportant stations.

108 M. **Poissy**, a town with 50,000 inhab., was the birthplace of St. Louis, who frequently styled himself 'Louis de Poissy'. Here in 1561 a conference was assembled by order of the States General, with a view to adjust the differences between the Roman Catholic and Protestant parties. Their deliberations, however, led to no result, owing to the strong condemnation of the Calvinists by the Sorbonne, the celebrated theological faculty of Paris. — The principal church, a fine building of the 11th—17th cent., is undergoing restoration.

Conflans, at the confluence of the Seine and Oise, lies to the left. The train now traverses the forest of St. Germain (p. 259). At *Maisons-Laffitte* the Seine is again crossed. The château was formerly the property of the Comte d'Artois (Charles X.). It was afterwards presented to Marshal Launes by Napoleon, and finally purchased by M. Laffitte, the banker.

Near *Bezons* the line recrosses the Seine, and at *Colombes* unites with the St. Germain railway. St. Germain with its palace is a conspicuous object on the hill to the right.

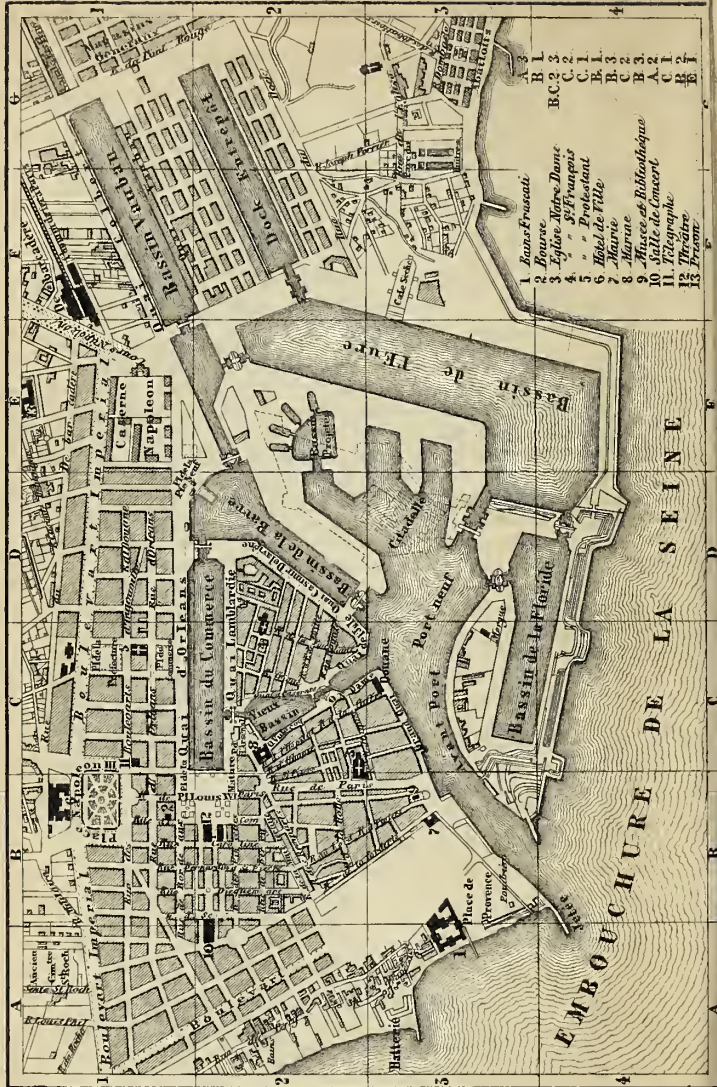
The Seine is crossed for the last time at *Asnières* (p. 235), near which the lines to Argenteuil and Versailles diverge. The train now passes *Clichy* and intersects the fortifications of Paris; on emerging from a short tunnel under the Place de l'Europe it reaches the station in the Rue St. Lazare at —

125½ M. **Paris**. Conveyances, see p. 1.

46. By Southampton, Havre, and Rouen.

By *Railway* to Southampton in 3 hours; by *Steamboat* to Havre three times a week at least in summer, generally at 11. 45 p. m. (see advertisements in 'Bradshaw') in 9—10 hrs.; by *Express* from Havre to Paris in 4½ hrs.; by ordinary trains in 7½ hrs.; omnibus from the quay to the station at Havre not included in the fare. Single tickets, available for

Le Havre.



4 days, 31 s. and 22 s. 9 d.; return-tickets, available for one month, 51 s. 8 d. and 37 s. 2 d. — Luggage may be registered direct to Paris. — This 'cheap and picturesque' route, as it is styled in the advertisements, is one of the pleasantest in fine weather.

By *Steamboat* from London to Havre direct twice a week (see advertisements of General Steam Navigation Co.), average passage, including 5–6 hrs. in the Thames, 16 hrs.; fares 11 s. and 8 s.; return-tickets available for one month at a fare and a half.

Le Havre. Hotels. HÔTEL FRASCATI, opposite the beach, good table d'hôte, and baths; *HÔTEL DE L'AMIRAUTÉ, Grand Quai 43, R. from 3, D. 3½, L. and A. 1½ fr.; HÔTELS DU LOUVRE and DES INDES, both in the Grand Quai; DE L'EUROPE, Rue de Paris; DE NORMANDIE, Rue de Paris, moderate. — **Restaurants.** *Guichard, Felix*, both in the Place de l'Hôtel de Ville; *Bert*, Place Louis XVI; *Cafés Tortoni, des Arcades*, and others, Place Louis XVI; *Alcazar*, Chaussée d'Ingouville, a concert every evening. — *Omnibus* to the station 30 c. — *Cab* 1 fr. 40 c. per drive. — *English Church*, Rue d'Orléans; *American*, Rue de la Paix. — *Steamboats* to Honfleur, Trouville, Caen, Southampton, London, New York, etc.

Le Havre, formerly called *Havre de Grâce*, from a chapel of Notre Dame de Grâce founded by Louis XII. in 1509, was fortified by Francis I. in 1516, and is now the harbour for Paris, and one of the most important seaports of France (86,835 inhab.). The buildings and the commercial prosperity of the town are of very recent origin. Its situation at the mouth of the Seine is extremely advantageous. Next to Marseilles, Havre is the most important sea-port of France. The average annual value of the exports is 729 million fr., that of the imports 541 million. The import duties amount to about 50, the export to 60 million fr.

The *Rue de Paris*, intersecting the town from N. to S., is the centre of traffic. It begins at the *Porte d'Ingouville*, crosses the *Place Louis XVI.*, or *du Spectacle*, and the *Place de la Bourse*, and ends near the harbour. The new *Boulevard de Strasbourg*, beginning at the railway-station, also leads to the sea, passing between the handsome modern *Hôtel de Ville* and the *Place de l'Hôtel de Ville*, with its *Jardin Public*.

The old fortifications have been demolished, but the town and harbour are commanded by new forts erected on the heights of *Ingouville* and *Ste. Adresse* (p. 292).

The extensive docks are capable of containing 500–600 vessels of considerable tonnage, which can enter and quit the harbour during 3 hrs. every tide. The *Retenue de la Floride* is a large basin, by means of which, with the aid of a series of locks, the deposits of the Seine at the mouth of the harbour are prevented from accumulating. This basin is connected with the large *Bassin de l'Eure*, constructed in 1846–1856, where the huge Transatlantic steamers lie. Extensive operations are still in progress for the improvement and fortification of the harbour.

In 1796, Admiral *Sir Sidney Smith*, in an unsuccessful attempt to capture a French vessel, close to the guns of the citadel, was stranded on the shallows of the estuary of the Seine, and taken prisoner by the French.

Opposite the harbour rises the Musée, in front of which are statues by David d'Angers of *Bernardin de St. Pierre* (author of 'Paul et Virginie', to which the reliefs refer) and *Casimir de la Vigne*, the dramatist, both natives of Havre. The *Museum* (open on Thursdays and Sundays 10—4 o'clock, at other times for a gratuity) contains several saloons with stuffed animals, casts, pictures, coins, etc., and a library of 30,000 vols.

The **Jetée*, or pier, near the Hôtel Frascati, terminating in a lighthouse, commands a fine view. Numerous boats here afford the visitor an opportunity of enjoying an excursion by water.

As Havre itself contains little to interest the traveller, those who have a few hours at their disposal should ascend the height on which *Ingouville*, a town with 12,000 inhab., is situated. Ingouville, and *Graville*, another contiguous town, were united with Havre in 1856, and contain numerous and handsome villas and gardens. The **view* from the lighthouse which occupies the summit of the hill, $1\frac{1}{4}$ M. distant from the harbour of Havre, embraces the town with its forest of masts, the estuary of the Seine, to the S. W. in the distance the *Rochers de Calvados*, celebrated for their oyster-beds, and to the N. the promontory of *La Hève* with its two lighthouses.

Havre being a convenient point of embarkation for the New World, shoals of emigrants are periodically encountered here.

Ste. Adresse (*Hôtel des Bains*, concerts during the season; *Hôtel des Phares*), delightfully situated a little to the N.E. of Havre, and sheltered from the N. winds, attracts a considerable annually number of visitors.

Honfleur (*Cheval Blanc; Dauphin*), a picturesque fishing-town, on the opposite bank of the estuary of the Seine (by steamboat in 35 min., fares 2 fr., 1 fr. 25 c., 75 c.), with 9553 inhab., affords a delightful summer residence. (Railway in 6—8 hrs. to Paris by *Lisieux*, a station on the Paris and Cherbourg line.) The **Côte de Grâce* with its pilgrimage chapel commands a magnificent prospect. The church of *Ste. Catherine* contains two pictures of some merit by Quellyn and Jordaens. Honfleur exports large quantities of eggs, poultry, vegetables, and fruit to England.

Trouville-sur-Mer (*Hôtels: *des Roches Noires*, R. 5—20, déj. $4\frac{1}{2}$, D. 6 fr.; **de Paris*, R. 5—20, déj. $3\frac{1}{2}$, D. 6 fr.; *du Bras d'Or*, R. 2—10 fr., déj. $2\frac{1}{2}$, D. $3\frac{1}{2}$; *d'Angleterre; Bellevue; de la Mer*. The *Casino* contains concert, reading and ball-rooms; admission $\frac{1}{2}$ —2 fr.), situated about 10 M. to the S.W. of Honfleur (by railway in 30 min.; by steamboat from Havre in 1 hr.), is now a fashionable watering-place, frequented by Parisians of the upper classes (5800 inhab.). The situation is pleasant, and the beach for bathing excellent. A number of handsome villas have sprung up in the environs. *Deanville*, a rival of Tronville, and a number of less pretending watering-places sprinkled along the coast also afford good summer quarters.

FROM HAVRE TO PARIS.

$142\frac{1}{2}$ M. Railway in $4\frac{1}{2}$ — $7\frac{1}{2}$ hrs.; fares 28 fr. 10, 21 fr. 5, 15 fr. 45 c. — Steamboat up the Seine to Rouen daily in 7—8 hrs.; fares 5 and 4 fr., somewhat tedious, but scenery very pleasing at places.

The railway station at Havre is near the Cours de la République, not far from the Bassin Vauban. On quitting the station we

observe *Graville*, with its curious church of the 11th cent., on the high ground to the left.

Harfleur, the first station, once an important seaport, is now entirely superseded by Havre. Its harbour has been filled up by the deposits of the *Lézarde*, which falls into the Seine here. In 1405 the town was taken by Henry V. of England, to whom the foundation of the fine Gothic church is attributed.

From *Beuzeville-Bréauté* a branch-line diverges to *Fécamp*. The train crosses a lofty viaduct.

19½ M. *Bolbec-Nointot* is the station for **Bolbec**, a thriving manufacturing town with 10,200 inhab., 2 M. to the S.

26¼ M. **Yvetot** is another manufacturing place with 8300 inhabitants, the ancient counts or *soi-disants* kings of which are thus described by Béranger in his usual playful manner:

| | |
|----------------------------------|--------------------------------|
| ‘Il était un roi d’Yvetot, | Dormant fort bien sans gloire, |
| Peu connu dans l’histoire, | Et couronné par Jeanneton |
| Se levant tard, se couchant tôt, | D’un simple bonnet de coton’ |

From *Motteville* an omnibus (fares 2 fr. 25, 2 fr. 75 c.) runs to *St. Valéry-en-Caux*, frequented as a bathing-place. The pleasant village of *Pavilly* is commanded by the château of *Esneval*, now used as a manufactory. The train now quits the undulating and fertile table-land of the *Pays de Caux*, and descends to the viaduct of *Barentin*, 570 yds. in length, and 100 ft. above the level of the valley. Shortly afterwards it enters a tunnel, nearly 1½ M. in length, on emerging from which it soon reaches (44½ M.) *Malaunay*, where the Dieppe line diverges. From this point to Rouen, and Paris (142½ M. from Havre), see pp. 285—290.

B. ROUTES FROM PARIS TO THE RHINE AND SWITZERLAND.

47. From Paris to Cologne, by Namur and Liége.

307½ M. By *Express* (viâ Compiègne, St. Quentin, and Hautmont) from the Station du Nord in 12 hrs., by ordinary trains in 15—18 hrs.; fares 57 fr. 15, and 42 fr. 55 c. First-class passengers only are conveyed by the express trains. The second-class carriages of the French and Belgian lines are inferior to those of the German railways.

Passengers with through-tickets undergo no custom-house examination, except that of small articles carried in the hand, until they reach their destination, Aix-la-Chapelle, or Cologne. Carriages are not changed in the express trains from Paris to Cologne, but their position in the train is often altered, and the traveller should observe the number of his carriage on quitting it.

At *Creil* (p. 274) the trains for Boulogne, Calais, Lille, Ghent, and one of the routes to Brussels diverge from the direct line from Paris to Cologne.

52 $\frac{1}{2}$ M. **Compiègne**, see p. 275.

67 $\frac{1}{2}$ M. **Noyon** (*Hôtel du Nord*), the *Noviomagus Veromanduorum* of the Romans, a pleasant town with 6268 inhab., the birth-place of Calvin (1509), contains a handsome **Cathedral* in the transition style, of the 11th and 12th centuries. The towers, 202 ft. in height, are unfinished, and the façade unfortunately in bad preservation. In the interior the triforium shows the combination of the circular and pointed styles. To the N. and at the back of the choir are the chapter-house and remains of Gothic cloisters.

77 $\frac{1}{2}$ M. *Chauny*, a town with 8800 inhab., on the *Oise*, is noted for its bleaching grounds. — Branch-line to (9 $\frac{1}{2}$ M.) *St. Gobain*, famed for its plate glass manufactory.

82 M. *Tergnier* (Restaurant), a small town with a large factory for the construction and repair of locomotives, is the junction of branch-lines to *Amiens* by *Ham* and to *Laon* by *La Fère*.

Beyond Tergnier the train crosses the canal of St. Quentin and passes stat. *Montescourt*.

97 M. **St. Quentin** (*Hôtel du Cygne*), a fortified town on the Somme, with 38,810 inhab., is one of the most important linen and cotton manufacturing towns in France. The *Eglise Collégiale* is a fine Gothic structure, the choir dating from 1257, and the nave from 1456. The *Hôtel de Ville*, an interesting building dating from the 14th and 15th cent., resembles the Belgian town-halls of the same period.

In 1557, the Spaniards with their English, German, and Flemish auxiliaries, under the Duke of Savoy, totally defeated the French under Coligny and the Constable Montmorency, near St. Quentin. On 19th Jan., 1871, the French 'Armée du Nord' under Faidherbe was also defeated near St. Quentin by the Prussians under Gen. Goeben, and thrown back on Lille in great confusion.

112 M. *Busigny* is the junction for Cambrai. The *Selle* is now crossed by a handsome viaduct, 258 yds. long, and 78 ft. high.

118 $\frac{1}{2}$ M. *Le Cateau-Cambrésis*, where peace was concluded between France and Spain in 1559. — 126 $\frac{1}{2}$ M. *Landrecies*, a small fortress on the Sambre. The train enters the forest of Mormal, crosses the line from Valenciennes to Mézières, and the Sambre, and passes *Aulnoye* and *Haulmont*. — 143 M. *Maubeuge* (Grand Cerf), a fortress of the first class on the *Sambre*, with 11,234 inhab., and formerly the capital of Hainault. The direct line from Paris to Brussels diverges here (p. 296).

148 $\frac{1}{2}$ M. **Jeumont** (*Buffet*) is the last French, and (150 $\frac{1}{2}$ M.) *Erquelines* the first Belgian station; custom-house formalities at the former on entering, at the latter on quitting France. *Thuin*

is picturesquely situated on an eminence. A more interesting district, watered by the *Sambre*, is now entered.

168½ M. **Charleroi** (*Hôtel Durin; Grand Monarque*), a manufacturing town with 12,837 inhab., was founded by Charles II. of Spain in 1666, and named after him. It is connected with Brussels by a canal, and is the junction of six different railways.

The train now passes several stations with extensive foundries, and frequently crosses the *Sambre*.

191½ M. **Namur** (*Hôtels de Harscamp, de l'Industrie, de Hollande, and Bellevue*, in the town; *Messageries, Rechler, Couronne, and du Nord*, opposite the station), the strongly fortified capital of this province of Belgium, with 25,574 inhab., is prettily situated at the confluence of the *Meuse* and *Sambre*. The town is uninteresting.

To the r., opposite stat. *Marche-les-Dames*, is a château of the Duc d'Arenberg. Opposite stat. *Namèche* is the ruined castle of *Samson*. The next important station is —

210½ M. **Huy** (*Aigle Noir*), a town with 11,000 inhab., picturesquely situated, with a strong citadel, a fine Gothic church, and a handsome bridge. Stations *Hermalle* and *Engis*, with châteaux. Then, near *Flémalle*, to the r., is the castle of *Aigremont*, occupied in the 15th cent. by William de la Mark, the 'Wild Boar of the Ardennes', and said to have been built by the mythical Quatre Fils Aymon. To the l. the château of *Chokier*. To the r. is the town of *Seraing*, with its celebrated iron works and coal mines, which employ 3000 hands. The train continues to follow the course of the *Meuse* and soon reaches —

229 M. **Liège** (*Hôtels de Suède, d'Angleterre, de l'Europe, de la Pommelette, du Grand Cerf, de France, Schiller; Restaurants des Deux Fontaines, Vénitien, and de la Gare*), the picturesquely situated capital (104,905 inhab.) of the Walloon district, gradually rising to a considerable height above the river. The extensive manufactories of weapons, cutlery, and machinery established here consume a large proportion of the coal yielded by the neighbouring mines. The numerous lofty chimneys afford an indication of the industrial character of the district.

The *Palais de Justice* and the churches of *St. Jacques* and *St. Paul* are the most interesting buildings at Liège.†

Soon after quitting Liège, the train passes the extensive zinc-foundry of the *Vieille Montagne* company. To the r. the picturesque watering-place *Chaudfontaine*; to the l. the château of *La Rochette*; r. *Le Trooz*, the château of *Fraipont* on an eminence, *Nessonvaux*, the 'Château des Masures', and *Pepinster*, the junction for *Spa* (½ hr.).

† For a fuller account of this route see 'Baedeker's Belgium and Holland', or 'Baedeker's Rhine'.

244 M. **Verviers** (*Hôtel du Chemin de Fer*, near the station; *Buffet* at the station), with 33,312 inhab., is a prosperous manufacturing town, of which cloth is the staple product. Passengers by express do not change carriages, but as the train is generally re-arranged here, those who alight should take care to note the number of their carriage. Stoppage of 15—30 minutes.

Near *Dolhain*, the last Belgian station, picturesquely situated in the valley of the *Vesdre*, rises the ancient ruined fortress of *Limburg* on an eminence, a relic of the once flourishing capital of the duchy of that name, which was destroyed by Louis XIV. in 1675.

255 M. *Herbesthal* is the Prussian frontier-station, where small articles of luggage are examined by the custom-house officials. Beyond it the train passes through two tunnels, and then descends to the ancient imperial city of —

264 M. **Aix-la-Chapelle**, Ger. *Aachen* (*Hôtels: *du Grand Monarque; Nuellens; Frank; Dragon d'Or; *Hoyer; de l'Union*, at the station; *Dubik; *Jügel; König von Spanien; Hôtel Royal*, near the Rhenish station; *English Church* in the Anna Strasse), with 73,722 inhab., situated in a fertile plain enclosed by hills. The *Cathedral*, the octagonal part of which was erected by Charlemagne in 796—804, is a most interesting monument of early Christian architecture. The *Sulphur-baths* of Aix and the adjacent town of *Burtscheid*, or *Borcette*, are much frequented.

Beyond Aix-la-Chapelle the country is picturesque, and continues to present the same busy aspect. Beyond the long tunnel of *Koenigsdorf*, the train reaches the rich and fertile plain which extends from this point to (307½ M.) **Cologne** (see *Baedeker's Rhine*).

48. From Paris to Brussels, by Maubeuge and Mons.

194 M. By express in 6½, ordinary trains 11—13 hrs.; fares 35 fr. 80, 26 fr. 85, 18 fr. 15 c. — Station du Chemin de fer du Nord (p. 28).

As far as (143 M.) *Maubeuge* the line has been described in the previous route. *Feignies* is the last French, and *Quévy* the first Belgian station.

156 M. **Mons** (*Hôtels de la Couronne, du Cerf, de France*), Flem. *Bergen*, the capital of Hainault, with 27,800 inhab., owes its origin to a fort erected here by Cæsar during his Gallic campaign. The Emp. Joseph II. caused the fortifications to be demolished; in 1818 the town was re-fortified, but in 1861—62 the works were again levelled. The *Cathédrale de Ste. Waudru* (St. Waltrudis), the finest building at Mons, was begun in 1460, and completed in 1589. Near the church, to the l., rises the *Beffroi*, on the highest ground in the town, built in 1662. The *Hôtel de*

Ville dates from the 15th cent., and the tower was added in 1718. A large statue in bronze was erected here in 1853 to the memory of *Orlando di Lasso*, or *Roland de Lattre*, the celebrated composer, who was born at Mons in 1520. The coal-mines of Mons are the most productive in Belgium.

From stat. *Jurbise* a branch-line diverges to Tournai and Courtrai.

Soignies, a town with 6750 inhab., possesses an abbey church of *St. Vincent*, erected in its present form by St. Bruno, Archbishop of Cologne, in 965, probably the most ancient edifice in Belgium. Some of the monuments in the burial-ground date from the 13th and 14th centuries.

175 M. *Braine-le-Comte*, a small town of ancient origin, is the junction for Namur. Carriages are sometimes changed here.

185 M. **Hal** (*Hôtel du Cygne; des Trois Fontaines; de l'Univers*), a small town on the *Senne* and the canal from Charleroi, is a celebrated resort of pilgrims on account of the wonder-working image of the Virgin in the *Church of St. Mary*, a pure Gothic edifice. The *high-altar, executed in alabaster in 1583, and the bronze font of 1446 merit inspection.

The line now traverses a hilly district, and for some distance skirts the canal to Charleroi. Near *Forest* it crosses the *Senne* and intersects a rich pastoral district; it then passes the *Porte de Hal*, and enters the *Station du Midi*, which is 1 M. distant from the *Station du Nord*.

194 M. **Brussels**. *HÔTELS BELLEVUE, DE FLANDRE, MENGELLE, and DE L'EUROPE*, all well situated in the upper part of the town, good and expensive. *HÔTELS DE SUÈDE, DE L'UNIVERS, DE L'EMPEREUR, DE SAXE, and DE HOLLANDE*, situated in the lower part of the town, good, and not expensive. — *English Church Service* at the Chapel Royal, Rue du Muséc, at the Chapel in the Boulevard de l'Observatoire, and at the Evangelical Chapel, Rue Belliard. — Cab with one horse 1, with two horses 1½ fr. per drive.

Description of the town, and journey from Brussels to Liège, see *Baedeker's Belgium and Holland*, or *Baedeker's Rhine*; thence to Cologne see R. 47.

49. From Paris to Strasbourg, by Châlons and Nancy.

314½ M. By *Express* in 10¼–11¼ hrs., by ordinary trains in 15–16½ hrs.; express fares 59 fr. 75, 43 fr. 45 c.; ordinary fares 57 fr. 90, 42 fr. 20, 30 fr. 25 c. — Station in the Place de Strasbourg; special omnibuses, see p. 27.

Soon after quitting the station the train crosses the canal of St. Denis and the high-road from Paris to Lille, and passes *Pantin* (12,300 inhab.). At *Noisy-le-Sec* the Mulhouse line diverges to the r. (p. 304). Beyond *Bondy* is the forest of that name. *Le Raincy-Villemouhle* is a charming village surrounded with orchards. At *Chelles* are the ruins of a once celebrated abbey.

17 $\frac{1}{2}$ M. *Lagny-Thorigny*, where the line reaches the *Marne*, and *Dammart*, an adjoining village send fruit to Paris valued at a million francs annually. The valley of the *Marne* presents a succession of picturesque landscapes. Near *Chalifert* the river is crossed and a tunnel entered. The *Canal de Chalifert* also penetrates the hill by means of another tunnel.

28 M. **Meaux** (*Hôtel Grignan*; *Trois Rois*; *Buffet* at the station), an old town on the *Marne* with 11,200 inhab., was one of the first places in France where the Reformation found adherents. The celebrated Bossuet was bishop of Meaux from 1681 to 1704. The handsome Gothic *Cathedral*, erected at various periods between the 12th and 16th cent., stands on an eminence. The tower commands a fine view.

Laferté-sous-Jouarre, prettily situated on the *Marne*, and surrounded by numerous country-houses, deals largely in millstones. On a neighbouring height stands the abbey of *Jouarre*. Scenery very pleasing.

59 $\frac{1}{2}$ M. **Château-Thierry** (*Hôtel d'Angleterre*), a pretty place on the *Marne*, has an early Gothic church dedicated to *St. Crispin*, and a ruined castle which is said to have been erected by Charles Martel. La Fontaine, the fabulist, was born here, and a monument has been erected to his memory. The Russians suffered severe losses in the vicinity, in Feb., 1814.

The Champagne district is now entered. At *Varennnes* Louis XVI. and Marie Antoinette were recognised and arrested in 1791. At *Dormans* there is a fine château and an interesting Gothic church. Between *Port-à-Binson* and *Damery*, on a wooded height to the right, rises the *Château de Boursault*, a handsome Renaissance building erected by Madame Cliquot, a name familiar to the bon-vivant, and now the property of her son-in-law M. de Mortemart.

The *Marne* winds through a broad and fertile valley, enclosed by the vine-clad hills which yield the wine from which sparkling champagne is manufactured.

89 M. **Epernay** (*Hôtel de l'Europe*; *Sirène*; *Buffet*), a town with 12,930 inhab., one of the centres of the champagne traffic, is picturesquely situated in the midst of the most productive vineyards. The spacious cellars hewn in the chalk-rock are admirably suited for storing the wine, and contain millions of bottles. The quarter inhabited by the wealthy wine-merchants is named the *Faubourg de la Folie*, perhaps in allusion to the extravagant consumption by an indiscriminating public of what is often a very poor and unwholesome beverage.

Epernay is an important junction, being the point of intersection of branch-lines to *Nogent-sur-Seine* and to *Rheims*.

Beyond Epernay the country becomes flat and uninteresting.

108 M. **Châlons-sur-Marne** (*Cloche d'Or*; *Hôtel de la Mère-Dieu*), the capital of the Department of the Marne, with 16,453 inhab., is one of the principal dépôts of champagne.

The *Cathedral*, dating from the 12th cent., has been frequently restored. The open towers terminate in elegant spires. — *Notre Dame*, on the other side of the town, a fine example of the transition style, with heavy, but handsome towers, dates from 1157. — Pleasant promenades on the site of the old ramparts.

In 471, in the territory of the Catalauni near Châlons-sur-Marne the united Roman, Visigothic, and Frankish armies defeated the Huns in a celebrated battle.

From Châlons to Rheims, 57 M., by rail. in 1 $\frac{3}{4}$ hr. The line passes *Le Mourmelon*, where there is a camp for the annual autumn manœuvres of the French army.

From Châlons to Metz, by Verdun, see p. 303.

The train now traverses a vast plain, occupied by a very poor population, contemptuously called 'La Champagne Pouilleuse'. To the l. winds the Marne through pleasant meadows interspersed with plantations.

128 M. **Vitry-le-François** (*Cloche d'Or*), with 7170 inhab., and a handsome Renaissance church, is surrounded by vineyards and fruit-trees. The town was destroyed by the Emp. Charles V., but rebuilt by Francis I. The train now crosses the Marne for the last time, and follows the course of the Rhine-Marne Canal.

136 M. **Blesme** (Buffet at the station). A branch-line diverges here towards the S. to *Chaumont* (p. 306).

The next station worthy of mention is —

159 M. **Bar-le-Duc** (*Hôtel de Metz et du Commerce*; *Fatalot*; *Buffet*), surnamed 'La Coquette', a picturesque town on the *Ornain*, the capital of the Department of the Meuse (pop. 15,175). The church of *St. Pierre* in the *Haute Ville* contains a curious monument in marble to Duc René de Châlons, Prince of Orange, who fell in 1544 at the siege of St. Dizier. A handsome house of the 16th cent. in the Place here contains a *Museum*. The busy *Ville Basse* contains monuments of marshals Oudinot (d. 1847) and Exelmans (d. 1852), both natives of Bar-le-Duc.

After traversing a somewhat monotonous district, the train passes by means of cuttings through the watershed between the Seine and the Meuse.

184 $\frac{1}{2}$ M. **Commercy** (*Hôtel de Paris*), with 4200 inhab., possesses a large château on the bank of the Meuse, where Cardinal de Retz (d. 1679) wrote his memoirs. It was subsequently occupied by Stanislaus Lesczinski, ex-king of Poland, in 1744, and is now used as a barrack.

The next station worthy of mention is —

192 $\frac{1}{2}$ M. **Pagny-sur-Meuse**, where another line to Chaumont diverges via *Neufchâteau*.

200 M. **Toul** (*Hôtel de la Cloche*), the *Tullum Leucorum* of the Romans, a fortress on the *Moselle*, a little to the r. of the line, has for 1200 years been the seat of a bishop, and is one of the most ancient towns in Lorraine (6950 inhab.). On 24th Sept., 1870, the town was taken by the Prussians after a siege of twelve days.

The Gothic **Cathedral*, dating from 10th and 15th cent., has an admirable façade with a beautiful portal and two towers. The stone pulpit dates from the 12th cent. The abbey church of *St. Gengoult*, a fine Gothic building of the 13th cent., with façade of the 15th, has interesting Gothic cloisters of the 16th cent.

The Rhine-Marne Canal and *Moselle* here flow side by side and are crossed at *Fontenoy*, beyond which one of the most picturesque and interesting points of the whole line is reached. The valley of the *Moselle* contracts, the banks become more precipitous, and vineyards begin to appear on the sunny heights.

211½ M. **Liverdun** is picturesquely situated on a height. For some distance the railway, high-road, river, and canal are parallel to each other. The canal penetrates the hill, on which Liverdun lies, by means of a tunnel.

Near *Frouard* the *Meurthe* unites with the *Moselle*. The line to *Metz* diverges here (p. 303). From *Champigneulle*s a line to the l. diverges to *Château-Salins*.

220½ M. **Nancy**. HÔTELS DU COMMERCE and DE L'EUROPE, Rue des Carmes 4 and 5; DE FRANCE, Rue de la Poissonnerie; DE PARIS, Rue de St. Dizier; D'ANGLETERRE and DE METZ in the Faubourg Stanislas, near the station. — Several cafés in the Place Stanislas.

Nancy, the capital of the Department of the *Meurthe*, and situated on that river, with 55,000 inhab., was formerly the capital of Lorraine and seat of the dukes, of whom Stanislaus Lesczinski (d. 1766), ex-king of Poland, was the last. The town was greatly embellished by his predecessor Leopold (d. 1729), and is one of the best-built towns in France. The surrounding vineyards contribute much to the beauty of the situation. The *Academy* of Nancy has risen in importance since the annexation of Strasbourg, and its *Ecole Forestière*, or nursery for forest-trees, is the only establishment of the kind in France.

The town is entered by the *Porte Stanislas*, one of the seven handsome gates of Nancy, leading to the *Place Dombasle*, where a statue of the eminent agriculturist of that name (d. 1843), by David, stands in front of the Lycée. The first street diverging from the Rue Stanislas to the l. leads to the *Cours Léopold*, with a **Statue of Marshal Drouot*, a native of Nancy, in bronze, by David.

The **Place Stanislas*, the finest point in the town, is adorned with the *Statue of Stanislaus* (d. 1766), erected by the three departments (*Meurthe*, *Meuse*, *Vosges*) which formerly constituted the Duchy of Lorraine. The statue looks towards the *Triumphal Arch*

which Stanislaus erected in honour of Louis XV. The Place is surrounded by the Hôtel de Ville, the theatre, the Evêché, and two private houses, all handsome edifices.

The *Hôtel de Ville* contains a small *Picture Gallery*, with several valuable works by French, Italian, and Flemish masters. At the back of the Hôtel de Ville is the *Préfecture*, in the *Rue d'Alliance*, so called from the French and Austrian alliance concluded here in 1756 against Prussia.

Passing through the *Triumphal Arch*, to the l., we reach the handsome *Place Carrière*, on the farther side of which is the former palace of Stanislaus, afterwards the residence of the commandant of the town. The adjoining buildings contain the courts of law.

The *Eglise des Cordeliers*, at the back of the palace, contains, on the l., the tomb of the painter *Jacques Callot* (d. 1635), a native of Nancy, and the richly decorated **Chapelle Ronde*, the burial-place of the Dukes of Lorraine, with a number of interesting monuments from the 12th to the 18th cent.

The adjacent *Palais Ducal*, which formerly contained the *Musée Lorrain*, was burned down in July, 1871; but some tapestry which once belonged to Charles the Bold, a few pictures and antiquities were saved.

In the new town, to the r. of the Place Stanislas (when approached from the station) rises the *Cathedral*, in the Jesuit style, completed in 1742.

The *Pépinière*, with its extensive grounds with fine avenues, is entered from the Place Stanislas and the Place Carrière. Military music at 4 p.m. in summer.

In the suburb of St. Pierre is the *Eglise de Bon Secours*, where Stanislaus (d. 1766) and his wife are interred. After his abdication as king of Poland (1735), he continued to be reigning duke of Lorraine and Bar until his death, when the duchy fell to the crown of France.

The railway-station of Nancy occupies the site of the marsh where the body of Charles the Bold was found after the battle of Nancy. The *Croix de Bourgogne*, which is probably a successor to the one originally erected here by the victorious Duke René (d. 1508), bears the following inscription:

| | |
|-------------------------------|----------------------------------|
| En l'an de l'incarnation | Et en bataille ici transcy |
| Mil quatre cent septante six | Ou croix fut mise pour mémoire |
| Veille de l'Apparition | Réné Duc de Lorraine me(r)cy |
| Fut le Duc de Bourgogne occis | Rendant à Dieu pour la victoire. |

FROM NANCY TO STRASSBURG. Quitting Nancy, the train crosses the Meurthe and the Rhine-Marne Canal. *Varangeville* and *St. Nicolas* are two small towns connected by a bridge over the Meurthe. The church of the former dates from the 15th cent., that of the latter from 1494—1544. The old salt-works of *Rosières-aux-Salines* are now occupied by a very important horse-breeding establishment. *Blainville-la-Grande* is the junction for Epinal and Vesoul (p. 307).

261 M. **Lunéville**, a town with 12,370 inhab., at the confluence of the Meurthe and *Vezouze*, was the birthplace of Francis I. of Austria, son of Leopold Duke of Lorraine, and founder of the present imperial house. In a house in the Rue d'Allemagne the peace of Lunéville, between France and Austria, was signed on 9th Feb., 1801. Branch-line hence to *St. Dié*, a small manufacturing town, 31 M. to the S.E.

Stations *Marainvillers* and *Emberménil*, the last in France.

276 M. **Avricourt**, the first German station, is situated near the new frontier of 1871. It should be observed that the German clock is 22 min. in advance of the French. Branch-lines hence to *Dieuze* and to *Cirey-sur-Vezouze*.

285 M. **Sarrebourg** (**Hôtel du Sauvage*), the *Pons Saravi* of Antoninus, on the *Sarre*, which becomes navigable here, is not to be confounded with Saarburg near Trèves. The place was regarded as an important military point by the French down to the war of 1870, and was provided with extensive provision magazines. German is the language chiefly spoken in the lower part of the town.

The train now quits the rich plains of Lorraine, penetrates a spur of the Vosges Mts. by the tunnel of *Archwiller*, 1½ M. in length, through which the *Rhine-Marne Canal* also passes, and enters the valley of the *Zorn*. Opposite *Lutzelbourg*, the last station in Lorraine, rises a picturesque ruined fortress. Tunnels, bridges, and cuttings follow each other in rapid succession. To the r. are the two old castles of *Geroldseck*; then, on the top of a hill, that of *Hoh-Barr*. On a wooded height to the r. farther on, are the ruins of *Greifenstein*. The train now quits the Vosges Mts. and enters the province of Alsace.

301 M. **Saverne** (**Soleil*), Ger. *Zabern*, the Roman *Tabernae*, with 5500 inhab., possesses a handsome *Palace*, erected in 1666 by a bishop of Strasbourg, and was afterwards occupied by the well known Cardinal de Rohan (d. 1802).

314½ M. **Strasbourg**. Hotels: **VILLE DE PARIS* (Pl. a), R. from 3, B. 2, L. 1, A. 1 fr.; **MAISON ROUGE* (Pl. c); *EUROPE*, Rue du Nuage bleu (*Blauwolkengasse*); *HÔTEL D'ANGLETERRE* (Pl. b), opposite the station; *VIGNETTE* (Pl. d), Grand Rue 119; *HÔTEL DE FRANCE* (Pl. e), Place St. Pierre; *VILLE DE VIENNE*, near the station. — Cabs 75 cent. per drive; ¼ hr. 80 c., ½ hr. 1 fr. 20 c., 1 hr. 2 fr.; luggage 20 c.

See *Baedeker's Rhine*.

50. From Paris to Metz.

a. By Châlons and Verdun.

219 M. *Railway* in 11–13 hrs.; fares 42 fr. 35c., 31 fr. 60c., 23 fr. — Trains start from the Gare de Strasbourg.

There are several different routes to Metz. The quickest trains take the route by Bar-le-Duc and Frouard (p. 303); another route is by Rheims, Sedan, where the celebrated battle of 2nd Sept. 1870 was fought, and Thionville; but the present route is the most direct and the cheapest.

From Paris to Châlons-sur-Marne (108 M.) see p. 299. The line to Metz diverges here to the l. — 115 M. Stat. *La Veuve*. — 120 M. *St. Hilaire au Temple* is the junction for Rheims (by railway in $1\frac{1}{4}$ hr.). — 148 M. *Ste. Menchould* (Hôtel de Metz) on the Aisne, with 4250 inhab., has a church with double aisles of the 13th and 14th centuries. A picturesque district is now traversed. The next important place is —

176 $\frac{1}{2}$ M. **Verdun** (*Hôtel de l'Europe; Buffet*), the ancient *Vero-dunum*, a fortified town with 10,750 inhab., situated on the Meuse. The town was bombarded by the Prussians in 1792, and having surrendered after a few hours, the inhabitants accorded an amicable reception to the conquerors, to whom a party of young girls made an offering of the bonbons for which Verdun is noted. The revolutionists recovered the town after the battle of Valmy and revenged themselves by massacring a number of these innocent maidens. The town was again bombarded by the Germans in 1870.

The *Cathedral* dates from the 12th cent., but has been much altered. The other objects of interest are the garden of the *Episcopal palace*, the *Porte Chaussée* with its crenelated towers, the *Barracks* with which portions of an abbey of the 13th and 14th cent. have been incorporated, and the beautiful *Promenades de la Roche*.

Elain is prettily situated on the Orne. *Butilly* is the last French station. The train then crosses the battle-field of *Gravelotte*.

219 M. **Metz**, see below.

b. By Frouard and Pagny.

245 M. *Express* in $8\frac{1}{2}$, ordinary trains in $10\frac{1}{2}$ — $13\frac{1}{2}$ hrs.; fares 47 fr. 85, 55 fr. 60, 25 fr. 15 c.

From Paris to *Frouard* (215 $\frac{1}{2}$ M.), see R. 49.

At Frouard the carriages for Metz are detached from the train to Nancy and Strasbourg, cross the canal and the Moselle near the station, and follow the pleasant valley of the latter, which here becomes navigable and is enclosed between gently sloping banks.

227 M. **Pont-à-Mousson** (*Hôtel de France*), a town with 8210 inhab., with the ruined fortress *Mousson* (fine view) on an eminence, its church (St. Martin) with two towers, and its bridge over the Moselle, presents a pleasing picture.

232 $\frac{1}{2}$ M. *Pagny-sur-Moselle* has been the French frontier station since 1871 (douane). On an eminence to the l. are the ruins of the château of *Prény*, once the property of the Dukes of Lorraine. Excellent wine is produced here.

At *Novéant*, the German frontier station (custom-house), a suspension-bridge crosses the Moselle. On the r. bank of the river are perceived at intervals the extensive remains of a Roman *Aqueduct, constructed by Drusus. It was 60 ft. in height and 1220 yds. in length, and conducted water from the hills of the r.

bank to *Divodurum*, the modern Metz. At *Jouy-aux-Arches* eleven arches are still well preserved, and at *Ars* (or rather *Arches-sur-Moselle*), seven others rise close to the railway. The bridge by which the train crosses the Moselle affords a good final survey of this imposing Roman structure.

The train then reaches *Metz*, which lies so buried amidst its green ramparts, that little of the town is perceived from the railway.

Metz. **Hotels.** HÔTEL DE METZ (Pl. a), Rue des Clercs; HÔTEL DE L'EUROPE (Pl. b), in the same street; charges at both, R. 3—5, D. 4, déj. 3½, L. and A. 2 fr.; *HÔTEL DE PARIS (Pl. c), adjoining the Terrace, of the second class. HÔTEL DU NORD (Pl. d); HÔTEL DU COMMERCE (Pl. e). — *Cafés du Grand Balcon*, and *du Heaume*, both in the Esplanade.

Metz, on the *Moselle*, with 51,107 inhab., once the capital of the kingdom of Austrasia, afterwards a town of the German Empire, ceded to France in 1556 with Toul and Verdun, and afterwards one of the most important military stations in France, was again annexed to the German Empire after the war of 1870—71. It is one of the strongest fortresses in Europe, and never succumbed to an enemy until it surrendered to the Prussians on 27th Oct., 1870. The river flows through the town in several branches, thus forming a number of islands.

The most important edifice is the fine Gothic **Cathedral* which was begun in the 13th cent. The nave was completed in 1392, and the choir was added in the 15th and 16th cent. The unsuitable portal was erected in the 18th cent. The building was restored in 1830—35. The tower, 387 ft. in height, commands a fine view of the fertile '*Pays Messin*', the town, and the river.

In the Place Napoléon, to the W. of the cathedral, rises the *Statue of Marshal Fabert* (d. 1662), a contemporary of Turenne.

The S.W. side of the town is bounded by the *Esplanade*, with beautiful walks, large barracks, and the *Palais de Justice*, of the 18th century. A bronze monument was erected here in 1851 to *Marshall Ney* (born at Metz, shot at Paris in 1815).

For a fuller description of the town, the battle-fields, and the railway-lines to *Mannheim*, *Bingen*, *Trèves*, and *Luxembourg*, see *Bædeker's Rhine*.

51. From Paris to Bâle,

by Troyes, Belfort, and Mulhouse.

328 M. *Railway* in 12—18 hrs.; fares 63 fr. 5 c., 46 fr. 25 c.; no third class through tickets. The station is on the l., adjoining the Station de Strasbourg (p. 27).

From Paris to *Noisy-le-Sec*, see p. 297. The Strasbourg line diverges here to the l. At *Nogent-sur-Marne* (p. 171) the *Marne* is crossed. On the r. is the park of Vincennes. The line

enters the fertile, but monotonous plain of *Brie*. To the r. lies the village of *Champigny*, where important battles were fought on 30th Nov. and 2nd Dec. 1870. From stat. *Gretz-Armainvillers* a branch-line diverges to *Coulommiers*. *Nangis*, with 2000 inhab., a busy little town, possesses an ancient castle and an interesting church of the 14th cent. From *Longueville* a branch-line diverges to the ancient town of *Provins*.

At *Chalmaison* the line quits the plain of *Brie*, and enters the valley of the *Seine*. From stat. *Flamboin* a branch-line runs to *Montereau* (p. 308).

69½ M. **Nogent-sur-Seine** (*Café d'Argent*), where the line crosses the *Seine*, 4½ M. from the abbey of *Paraclet*, now a farm, where the remains of Abélard and Heloise, now in the cemetery of Père Lachaise at Paris, reposed for nearly seven centuries. The empty vault still exists.

The country continues flat. From *Romilly*, a manufacturing town with 5000 inhab., a branch-line diverges to *Epernay* (p. 298).

104½ M. **Troyes** (*Hôtels du Commerce, de St. Laurent, des Courriers, du Mulet; Rail. Restaurant*) on the *Seine*, a busy and pleasant town with 38,000 inhab., is the capital of the Department of the *Aube*. The treaty by which Henry V. of England was recognised as regent of France was signed here in 1420. 'Troy-weight' derives its name from this town.

The **Hôtel de Ville* in the street of that name, a Renaissance building, contains busts of the celebrities of Troyes in a handsome hall on the ground-floor. On the r., farther on, rises the beautiful Gothic church of **St. Urbain*, founded by Urban IV. in 1263, but never completed.

The cathedral of **St. Pierre* was begun in 1208, but not completed till 1492, and recently restored. The interior, with its double aisles, is rich and elegant. Beautiful stained glass of the 13th cent. Curious old enamels in the treasury.

The *Museum*, in an old abbey to the N. of the cathedral, contains pictures, sculptures, an archæological, a numismatic, and other collections, and a library of 100,000 vols. and 2000 MSS.

A little to the N. of *St. Urbain*, in a parallel street, is the church of *St. Remi*, and beyond it, nearer the station, *Ste. Madeleine*, of the 12th cent., altered in the 16th, containing a sumptuous Gothic jubé of the 16th cent. A little to the S. of *St. Remi* is *St. Pantaléon*, in the Renaissance style, but possessing a fine Gothic S. portal. Among the interesting old houses of Troyes may be mentioned the *Hôtel de Vauluisant*, of the 18th cent., and that of *Mauroy*, a few paces to the E. of the last.

Branch-lines run from Troyes to *Châtillon-sur-Seine*, to *Sens* and to *Châlons-sur-Marne*.

Leaving Troyes, the train skirts the bank of the *Seine*, and then quits it at *Rouilly*. At *Jessains* the picturesque valley of

the *Aube* is entered. The district between Troyes and Arcis, and as far as Langres, was the scene of the last desperate struggle of Napoleon against Schwarzenberg and Blücher in 1814.

The train descends the pleasant valley of the *Aube*, and crosses the stream near *Arsonval-Jaucourt*; fine view from the station.

137½ M. **Bar-sur-Aube** (*Poste*), an ancient town with 4500 inhab., possesses two churches, those of St. Maclon and St. Pierre, dating from the 12th and 14th cent., and a bridge with a chapel of the 15th cent.

At *Clairvaux* the celebrated Cistercian abbey of *Clara Vallis* was founded by St. Bernard in 1115, but the present abbey buildings, now a prison, are modern. Picturesque scenery here.

The valley of the *Aujon* is entered near *Maranville*. From *Bricon* a branch-line diverges to Châtillon-sur-Seine. Beyond *Villiers-le-Sec* a huge viaduct of 50 arches, 160 ft. in height, crosses the valley of the *Suize* to

164 M. **Chaumont** (*Ecu de France; Buffet*), the capital of the Department of the Haute Marne, with 8600 inhab., situated on a barren hill between the *Suize* and the *Marne*. The church of *St. Jean Baptiste* of the 13th, with choir of the 16th cent., contains a sculpture of 1460 representing the Holy Sepulchre. *La Tour Hautefeuille*, near the Palais de Justice, is the fragment of an ancient castle of the Counts of Champagne. Branch-lines hence to *Blesme* and to *Pagny-sur Meuse* (p. 299).

The line now descends to the picturesque valley of the *Marne*.

185½ M. **Langres** (*Hôtel de l'Europe; Poste*) is a fortified town and episcopal residence with 9632 inhab., situated on a lofty plateau (1550 ft.), near the *Marne*. Cutlery is largely manufactured here. Diderot (d. 1784) was a native of Langres.

The cathedral of **St. Mamès*, in the transitional style, dates from the 12th and 13th centuries. The tower commands a fine view. To the r. of the cathedral are interesting early Gothic cloisters. — A street nearly opposite the church leads to the interesting **Porte Gallo-Romaine*, which is probably of late Roman construction. The *Porte des Moulins*, to the S., is of the 18th cent.

The church of *St. Marlin*, of the 13th cent., with a tower of the 18th, contains a Christ artistically carved in wood, of the 16th cent. The *Museum* contains antiquities and a few pictures.

From *Chalindrey* (192 M.) a line diverges to *Gray* and *Auxonne* (p. 310). The train then enters the valley of the *Amance*, which it follows down to the *Saône*. From *Laferté-sur-Amance* an omnibus runs to (10 M.) the celebrated baths of *Bourbonne-les-Bains*.

The line soon crosses the *Saône* and ascends on its l. bank. At *Port d'Alelier* a line diverges to *Epinal* and *Nancy*. At *Port-sur-Saône* the train quits the valley of the *Saône*, and traverses wooded and vine-clad heights.

238 M. **Vesoul** (*Hôtel de l'Europe; Buffet*), with 7720 inhab., the capital of the Department Haute-Saône, is prettily situated in the valley of the *Durgeon*. Branch-lines run hence to *Besançon* and to *Dijon*.

Several unimportant stations; then —

277 M. **Belfort** (*Ancienne Poste; Buffet*), on the *Savoureuse*, a strongly fortified town with 8000 inhab., which commands the *Trouée de Belfort*, or passage between the Vosges and Jura Mts. In this neighbourhood, near Héricourt on the *Lisaine*, engagements took place in Jan. 1871 between Gen. Werder's army and the French under Bourbaki, which compelled the French army of 80,000 men to cross the Swiss frontier near Pontarlier (p. 310). The fortress has successfully resisted many sieges, the last of which was in 1870—71, when the Germans did not obtain possession of it until after the peace was concluded. — Branch-line to *Dôle* (p. 310), via *Montbelliard* and *Besançon*.

Montreux-Vieux, Ger. *Altmünsterol*, is the last French station (donane for travellers in the reverse direction). The Vosges Mts. are now left behind. Two long viaducts soon carry the train to *Dannemarie*, or *Dammerkirch*, beyond which another viaduct crosses the *Ill* to *Altkirch*, a small, prettily situated town.

308 M. **Mülhausen**, Fr. *Mulhouse* (*Hôtels Romann, Wagner, de la Paix; Buffet*), a manufacturing town with 35,000 inhab., once a free town of the Germanic Empire, belonged to Switzerland from 1515 to 1798, then to France down to 1871, and now again to Germany. It lies on the *Ill* and the *Rhine-Rhone Canal*. The handsome building of the *Société Commerciale* contains natural history and industrial collections.

The line to Bâle now traverses the broad plain of the Rhine; to the r. rise vine-clad hills; to the l. in the distance are the mountains of the Black Forest. *St. Louis* is the last German station (donane for travellers leaving Switzerland). To the l. on the Rhine is situated the former fortress of *Hünningen*, constructed by Vanban in 1679, dismantled by the Austrians in 1815.

328 M. **Bâle** (*Trois Rois, Couronne, and Tête*, on the Rhine; *Schweizerhof* at the central station; *Sauvage; Cicogne*, etc.), see *Baedeker's Switzerland*, or *Baedeker's Rhine*.

52. From Paris to Neuchâtel by Dijon.

317 M. *Railway* in 13¼—14 hrs.; fares 61 fr. 45, 44 fr. 15, 33 fr. 80c. — Station in the Boulevard Mazas, see p. 27.

Journey to *Fontainebleau*, see p. 267. *Thomery* is celebrated for its luscious grapes, the Chasselas de Fontainebleau, the sale of which yields about half a million fr. annually. *Moret*, picturesquely situated on the *Loing*, which here falls into the Seine, has a Gothic church of the 12—15th cent. and a ruined château

once occupied by Sully. To the r. runs the railway to Montargis, Nevers, Moulins, and Vichy. The line crosses the valley of the Loing by a viaduct of thirty arches.

49¹/₂ M. **Montereau** (*Grand Monarque; Buffet*), with 6750 inhab., is picturesquely situated at the confluence of the Seine and Yonne. In 1814, Napoleon gained his last victory over the Allies and the Prince of Würtemberg in this neighbourhood. Church of the 14th and 15th cent. On a hill rises the castle of *Surville*. Branch-line to *Flamboin* (p. 305), to the l.

The train ascends the broad and well cultivated valley of the Yonne. Near *Champigny* two battles were fought in 1870.

72¹/₂ M. **Sens** (*Ecu de Paris*), the ancient capital of the *Senones*, who under the leadership of Brennus plundered Rome in B.C. 390, is now a quiet town with 11,900 inhab. The early Gothic **Cathedral* (St. Etienne) dating chiefly from the 13th cent. is an imposing edifice, although somewhat unsymmetrical and destitute of ornament. The stained glass of the 16th cent. and the **Mausoleum* of the Dauphin, the father of Louis XVI., and his wife, by Coustou, are the chief objects of interest in the interior. The treasury contains many valuables. — The *Officialité*, to the r. of the cathedral, a building of the 13th cent., lately restored, contains a superb vaulted hall with modern paintings. — The adjoining *Archevêché* dates from the 16th cent.

The small town of *Villeneuve-sur-Yonne* contains two Gothic gateways and a cathedral of the 13th—16th cent.

89¹/₃ M. **Joigny** (*Ducs de Bourgogne*), the *Joviniacum* of the Romans, a town with 6240 inhab., on the Yonne, is situated in a wine-growing district. The church of *St. Jean* dates from the 14th and 15th cent. — Timber is sent down in large quantities from this district to Paris in the form of rafts.

Laroche is situated at the confluence of the Yonne and *Armançon*, and on the Canal de Bourgogne. Branch-line hence to *Auxerre*.

St. Florentin has a handsome unfinished church of the 12th—16th cent. About 6 M. distant is the Cistercian *Abbey of Pontigny*, where Thomas à Becket passed two years of his exile. Langton, archbishop of Canterbury, banished by king John, and other English prelates have also sought a retreat within its walls.

122 M. **Tonnerre** (*Lion d'Or, Buffet*), a town with 5500 inhab., on the *Armançon*. The church of *St. Pierre*, standing on the precipitous rocks above the town, is built in the 12th—16th cent., and commands a pleasing prospect. — *Chablis*, 8¹/₂ M. to the S.W., is noted for its white wines.

Tanlay possesses a fine château in the Renaissance style, founded by the brother of Admiral Coligny. At *Ancy le Franc* there is a very handsome *Château*, erected in the 16th cent. from designs by Primaticcio. At *Nuits-sous-Ravières* a branch-line diverges to *Châtillon-sur-Seine*. *Montbard*, the birth-place of Buffon (1707

—1788), contains his château and a monument to his memory. Near *Les Laumes* is *Alise Ste. Reine*, with mineral springs, the *Alesia* of Cæsar.

Beyond *Blaisg-Bas* the line penetrates the watershed (1326 ft.) between the Seine and the Rhone by a tunnel $2\frac{1}{2}$ M. long. Between this point and Dijon is a succession of viaducts, cuttings and tunnels. Beyond stat. *Malain*, with its ruined chateau, the line enters the picturesque valley of the *Ouche*, bounded on the r. by the slopes of the Côte d'Or. Near *Velars* rises the *Mont Affrique* (1920 ft.), with the famous pilgrimage-chapel of Notre Dame de l'Étang.

197 M. **Dijon** (*Hôtels de la Cloche, de Bourgogne, du Jura; Buffet*), the ancient *Divio*, once the capital of Burgundy, now that of the Department of the Côte d'Or, with 39,000 inhab., is situated at the confluence of the *Ouche* and the *Souzon*. The dukes of Burgundy resided here down to the death of Charles the Bold in 1477. The buildings of that period enhance the interest of the place.

The Rue Guillaume leads from the station to the *Hôtel de Ville*, once the ducal palace, but remodelled in the 17th and 18th cent. The two towers and the Salle des Gardes are almost the only ancient parts. The *Museum*, containing valuable collections of pictures, antiquities, engravings, etc., is open to the public on Sundays, 12—4, on Thursdays, 12—2, and daily to strangers on payment of a fee.

**Notre Dame*, to the N. of the Hôtel de Ville, is a Gothic church of the 13th cent., of very picturesque exterior. The principal portal is a beautiful Gothic composition. The interior is also interesting. One of the chapels of the transept contains a black image of the Virgin dating from the 11th or 12th cent.

St. Benigne, the cathedral, to the S. of the Porte Guillaume, an interesting building, was erected in 1271—88. The plan resembles that of Byzantine churches. The two towers in front are covered with conical roofs, and a wooden spire, 300 ft. in height, rises over the transept.

In the vicinity are *St. Philibert*, of the 12th cent., now a magazine, and *St. Jean*, of the 15th cent., disfigured with bad paintings.

The *Castle*, erected by Louis XI. in 1478—1512, and afterwards used as a state prison, now in a dilapidated condition, is situated to the N. of the Porte Guillaume. On the way to it we pass the modern *Statue of St. Bernard* (d. 1153), who was born at Fontaine, a village near Dijon.

Dijon is the centre of the wine-traffic of Upper Burgundy; the growths of Gevroy, including Chambertin, and of Vongéot, Nuits, and Beaune are the most celebrated.

The line now runs between the *Ouche* and the *Canal de Bourgogne*, which connects the Saône with the Seine. Near the small town of *Auxonne* (Grand Cerf; Buffet), which possesses a

Renaissance castle and a church of the 14th—16th cent., the branch line to *Gray* diverges to the l. The line crosses the *Saône*, and beyond *Champvans* passes through a tunnel and long cutting.

224½ M. **Dôle** (*Ville de Lyon; Ville de Genève; Buffet*), a town with 11,000 inhab., is picturesquely situated on the *Doubs* and the *Rhone-Rhine-Canal*. The esplanade of St. Maurice commands a fine view of the *Jura Mts.* and *Mont Blanc* in the extreme distance to the r. — Branch-line from *Dôle* to the S. W. to *Châlons-sur-Saône*; to the N. E. to *Besançon*.

The train crosses the canal and the river and enters the valley of the *Loue*. At *Mouchard* the *Besançon* line diverges to the l. A little farther, a branch-line diverges to (5 M.) *Salins* (*Hôtel des Messageries*), a small town with much frequented saline baths.

The line now enters the *Jura*. Numerous viaducts and tunnels. *Arbois*, a pleasant little town on the *Cuisance*, was the birthplace (1761) of *Pichegru*. Beyond *Pont d'Héry* a branch-line diverges to the r. to *Champagnole*. The next important place is —

285 M. **Pontarlier** (*Hôtel National; Buffet*), a town with 5000 inhab., on the *Doubs*. Travellers entering France undergo the formalities of the custom-house here.

The line follows the l. bank of the *Doubs* and crosses the river near the fortified defile of *La Cluse*. To the l., on a rock 650 ft. in height, is situated the *Fort de Joux*, where *Mirabeau*, *Toussaint-Louverture*, etc. were once confined. To the r., on a still loftier rock, rises a new fort. *Les Verrières Françaises*, or *de Joux* is the last French, and *Les Verrières Suisses* the first Swiss station. On 1st Feb., 1871, the French army under *Bourbaki*, consisting of 84,000 men and 10,000 horses, crossed the Swiss frontier in this neighbourhood (comp. p. 307).

Beyond *Les Verrières* the line reaches its culminating point (2930 ft.). The scenery again becomes very picturesque. To the r. in the valley lies the prettily situated town of *Fleurier*, with its important watch-manufactories. Beyond *Boveresse*, on the opposite bank of the *Reuse*, lies *Motiers*, where *Rousseau* wrote his '*Lettres de la Montagne*'. On the same side of the valley lies the pleasant little town of *Couvet*. Near stat. *Travers*, which gives its name to the valley, rises the *Creux du Vent* (4806 ft.).¹

At *Noiraique*, the *Val de Travers* terminates and the train enters a wooded ravine of the *Reuse*. Numerous tunnels and viaducts. Fine view to the r. of the *Lake of Neuchâtel* and the *Alps*. The train descends to *Auvernier*, the junction for *Yverdon*, crosses the *Ravine of Serrières* by a lofty viaduct, and finally reaches the station of *Neuchâtel*, situated high above the town.

317 M. **Neuchâtel** (**Hôtel Bellevue*, on the lake, omnibus ¾ fr.; **Hôtel des Alpes*, near the lake; **Faucon*, in the town; *Hôtel du Lac*, on the lake; *Hôtel du Commerce* near the post-office); see *Baedeker's Switzerland*.

53. From Paris to Geneva, by Macon, Ambérieu, and Culoz.

391 M. *Railway* in 15—19 hrs.; fares 76 fr. 75, 57 fr. 55, 42 fr. 50 c. — Station in the Boulevard Mazas (see p. 27).

Journey to (197 M.) Dijon, see p. 309. The train crosses the *Ouche* and the *Canal de Bourgogne* (p. 309) and skirts the sunny vineyards of the *Côte d'Or*, which produce the choicest Burgundy wines. At *Vougeot* is the famous *Clos-Vougeot* vineyard. Near *Nuits-sous-Beaune* a battle was fought between the Germans and the French in Dec., 1870.

219½ M. **Beaune** (*Arbre d'Or*), a town with 10,900 inhab., on the *Bouzoise*, deals largely in Burgundy wines. *Notre Dame*, a church of the 12th and 15th cent., has a fine, but mutilated portal. A monument has been erected here to the mathematician *Monge*, a native of Beaune (d. 1818).

Pomard and *Volnay*, which lie to the r., are noted for their red wines, and *Meursault* for its white. From *Chagny* a branch-line diverges in several ramifications to Autun, Nevers, and *Creuzot*, which last possesses important foundries. The train passes under the *Canal du Centre*, which connects the Saône and the Loire, by means of a tunnel, and enters the valley of the *Thalie*.

239 M. **Châlon-sur-Saône** (*Hôtels des Trois Faisans, du Chevreuil, de l'Europe; Buffet* at the second station, that of Châlon-Ville), a town with 19,000 inhab., situated at the junction of the Canal du Centre with the Saône, contains little to interest the traveller. The express trains do not touch Châlon, the branch-line to which diverges from the junction *St. Cosme*. Branch-lines hence to Lous-le-Saulnier and to Dôle.

The line follows the r. bank of the Saône; to the l. in the distance rises the Jura; to the r. in clear weather the snowy summit of Mont Blanc, upwards of 100 M. distant, is visible.

255 M. **Tournas** (*Sauvage; Buffet*), a town with 5640 inhab. on the Saône, possesses a remarkable abbey-church, dedicated to **St. Philibert*, begun in 960, and completed in the 12th cent. Greuze (d. 1805) was a native of Tournas.

275 M. **Macon** (*Hôtels des Champs Elysées, de l'Europe, du Sauvage; Buffet*), the capital of the Département of the Saône and Loire, with 18,400 inhab., is another great centre of the wine-trade. The remains of the cathedral of *St. Vincent* are partly in the Romanesque style. Macon was the birthplace of Lamartine. The Lyons line proceeds towards the S., a branch-line diverges to Moulins towards the W., while the Geneva line turns towards the E.

The train crosses the Saône and enters the Département de l'Ain, following the course of the *Veyle*.

299 M. **Bourg** (*Hôtel de l'Europe, de France, du Midi; Buffet*), with 13,730 inhab., the ancient capital of Bress, and now that of the Department of the Ain, is situated on the *Reyssouse*. The church of *Notre Dame*, erected in the 15th—17th cent., contains pictures, sculptures, and fine wood-carving. On the promenade Le Bastion is a **Monument of Bichat* (d. 1802), the anatomist, who was born near Bourg, by David d'Angers. — Bourg lies on the direct line from Lyons to Strasbourg viâ Besançon and Mulhouse.

The celebrated **Church of Brou*, in the florid Gothic style, erected in 1511—36 by Margaret of Austria, is situated $\frac{1}{2}$ M. from the town. It contains the sumptuous **Monuments* of the foundress, her husband Philibert, Duke of Savoy, and her mother-in-law Margaret of Bourbon. Her well-known motto, '*Fortune infortune forte une*', may be seen in different parts of the church.

Near *Pont d'Ain* the train crosses the *Ain*. 319 M. **Ambérieu**, a pleasant little town on the *Albarine*, at the base of the Jura Mts., is the junction for Lyons.

The train ascends the valley of the *Albarine*, which soon becomes more picturesque, and is quitted at *Tenay*. Beyond *Rossilton*, to the r., are the lakes of *Pugieu*. The line now enters the valley of the *Rhone*.

349 $\frac{1}{2}$ M. **Culoz** (*Buffet*) is the junction for Chambéry and Aix-les-Bains, and also for Italy viâ the Mont Cenis tunnel. A considerable detention and a change of carriages generally take place here. To the N. rises the *Cotombier* (5033 ft.), which commands a fine view.

The train traverses the broad, marshy valley of the *Rhone*. *Seyssel* lies on both banks of the river, which are connected by a double suspension-bridge. Beyond *Pyrimont* the train passes through four tunnels.

371 M. **Bellegarde** (*Poste; Buffet*). Custom-house formalities here for travellers entering France.

Immediately beyond Bellegarde the train crosses the great *Valserine Viaduct* and enters the long *Crêdo Tunnel* (2 $\frac{1}{2}$ M.). To the r. is the '*Perte du Rhône*', a rocky chasm in which the river is 'lost'. To the l., near *Coltonges*, the last French station, rises the *Fort de l'Ecluse*, which commands the defile.

391 M. **Geneva** (*Hôtels de la Métropole, Ecu de Geneve, Couronne, du Lac, des Bergues, de Russie; de la Paix, d'Angleterre, Victoria, Genève, etc.*, see *Badeker's Swizterland*).

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List of Names in the Plan.

The plan is divided into three sections, the upper red, the central white, and the lower blue. Each section contains 14 squares, to which the three columns of numbers refer. Thus, for example, the *Rue de l'Abbaye* is in the 6th square of the white (central) section; the *Rue d'Abbeville* in the 8th square of the red (upper) section, and so on.

The numbers of the houses, in streets parallel to the Seine, range from E. to W.; in the streets at right angles to these, they commence from the river, the even on the right, the uneven on the left. No. 1 of the *Rue de la Monnaie*, as well as No. 1 of the *Rue Dauphine*, are therefore contiguous to the Pont Neuf on their respective sides of the river.

| R. W. B. | | | R. W. B. | | |
|------------------------------|----|---|-----------------------------|----|----|
| Abbatucci | 3 | | Alma, avenue de l' | 3 | |
| Abbaye, place de l', voir | | | —, passage de l' | 3 | |
| des Abbesses | 8 | | —, pont de l' | 3 | |
| —, de l' | 6 | | Alouettes, des | 12 | |
| Abbaye-aux-Bois, é gl. de l' | 6 | | Alsace, d' | 10 | |
| Abbé de l'Épée, de l' . . . | 8 | | Amandiers, avenue des . . | 11 | |
| Abbé Groult, de l' (anc. R. | | | Amandiers, imp. des (Belle- | | |
| Groult d'Arcy) | 2 | | ville) | 13 | |
| Abbeville, d' | 8 | | —, des (Menilmontant) . | 13 | |
| Abbesses, place des | 8 | | Amboise, d' | 7 | |
| Aboukir, d' | 7 | 7 | Ambroise, église St- . . . | 11 | |
| Acacias, pass. des (Vaugi- | | | —, impasse St- | 11 | |
| rard) | 3 | | —, St- | 11 | |
| —, des (Montmartre) . . . | 8 | | Ambroise-Paré | 10 | |
| —, des (les Ternes) | 2 | | Amélie | 3 | |
| Affaires Etrangères, mini- | | | Amelot | 9 | |
| stère des | 3 | | Ampère | 4 | |
| Affre | 10 | | Amsterdam, d' | 6 | |
| Agricole, école | 5 | | Amyot | | 8 |
| Agriculture, ministère de l' | 5 | | Anastase, Ste- | 9 | |
| Agnesseau, d' | 5 | | Anatomie, Amphithéâtre d' | | 10 |
| Alain-Chartier | 2 | | Ancienne-Comédie, de l' . | 8 | |
| Albe, d' | 3 | | André, chapelle St | 5 | |
| Albony | 9 | | —, Saint-(Charonne) . . . | 13 | |
| Alembert, d' | 3 | | —, Saint-(Montmartre) . | 8 | |
| Alésia, d' | 5 | | — des Arts, place St- . . | 8 | |
| Alexandre, passage | 4 | | —des-Arts, St- | 8 | |
| Alger, d' | 5 | | Andrieux | 6 | |
| Alibert | 9 | | Anglais, des | | 7 |
| Alice, villa Sainte- | 5 | | Angoulême-du-Temple, d' | 11 | |
| Aliénés, asile d' | 7 | | Anjou, quai d' | 10 | |
| Aligre, d' | 12 | | Anjou-Saint-Honoré, d' . . | 5 | |
| —, place d' | 12 | | Anjou-Marais, d' | 9 | |
| Allemagne, d' | 12 | | Anne, Sainte-(Bercy) . . . | | 11 |
| Alleray, d' | 3 | | — Popincourt, pass. Ste- | 11 | |

| | R. W. B. | | R. W. B. |
|---|----------|---|----------|
| Anne, Ste | 7 | Bagneux, de | 6 |
| Annelets, des | 14 | Baillet | 7 |
| Antin, avenue d' | 3 | Bailleul | 7 |
| —, cité d' | 5 | Ballettes, des | 14 |
| —, impasse d' | 3 | Balzac | 3 |
| —, d' | 5 | Banque de France | 7 |
| Autoine, St- | 10 | —, de la | 7 |
| —, du Faubourg-St- | 12 | Banquier, du | 9 |
| —, hôpital Saint- | 12 | Barbe, église Sainte- | 8 |
| Apolline, Ste- | 9 | —, Sainte- | 7 |
| Aqueduc, de l' | 10 | Barbet-de-Jouy | 4 |
| Arago, boulevard | 7 | Barbette | 9 |
| Arbalète, de l' | 8 | Bargue | 4 |
| Arbre-Sec, de l' | 7 | Barouillère, de la | 6 |
| Arc de Triomphe du Car- rousel | 5 | Barres, des | 10 |
| — — de l'Etoile | 1 | Barrière-des-Gobelins, de la | 9 |
| Arcade, de l' | 5 | Barthélemi, cité | 13 |
| Archevêché, palais de l' | 3 | Barthélemi | 4 |
| —, pont de l' | 8 | Bassano, de | 1 |
| —, quai de l' | 8 | Bassfroï | 12 |
| Archives Nationales | 9 | Basse (Passy) | 1 |
| Arcole, pont d' | 8 | — -Vignolles, des | 14 |
| Arcole, d' | 8 | Bassins, des | 1 |
| Argenson d' | 5 | Bastille, place de la | 10 |
| Argenteuil, d' | 5 | Batignollaises, des | 6 |
| Argout, d' (anc. R. des Vieux Augustins) | 7 | Batignolles, boulevard des | 6 |
| Armorique, de l' | 4 | Batignolles, des (anc. R. de l'Hôtel de Ville Batignolles) | 6 9 |
| Arnaud, de St- | 5 | Battoir, du | 10 |
| Arras, d' | 8 | Baume, de la | 3 |
| Arrivée, de l' | 6 | Bausset | 2 |
| Arsenal | 10 | Bayard | 3 |
| Arsenal, de l' | 10 | Bayen | 2 |
| Arsenal, gare de l' | 10 | Béarn, de (anc. Chaussée des Minimes) | 9 |
| Arsenal, place de l' | 10 | Beaubourg | 9 |
| Artillerie, Dépôt d' | 6 | Beauce, de | 9 |
| Arts, pont des | 7 | Beaucour, impasse | 4 |
| — et-Métiers, square des | 9 | Beau-Grenelle, place | 2 |
| Asile, de l' | 11 | Beauharnais, cité | 14 |
| Assas | 6 | Beaujolais-St-Honoré, de | 7 |
| Assises publiques | 7 | Beaujon, cité | 1 |
| Assomption, église de l' | 5 | —, hôpital | 4 |
| Astorg, d' | 5 | Beaujou | 1 |
| Auber | 5 | Beaune, de | 9 |
| Aubert, passage | 7 | Beaumarchais, boulevard | 5 |
| Aubigné, d' | 10 | —, de (Bercy) | 12 |
| Aubriot | 9 | Beauregard-Bonne-Nouvelle | 7 |
| Aubry-le-Boucher | 7 | Beaurepaire (voir Grénetat) | 7 |
| Auger | 14 | Beautreillis | 10 |
| Augustin, église Saint- | 6 | Beauveau, place | 3 |
| Augustins, quai des Grands- —, des Grands- | 8 8 | Beaux-Arts, école des | 5 |
| Aumale, d' | 8 | Beaux-Arts, des | 8 |
| Austerlitz, pont d' | 10 | Beccaria, de | 12 |
| —, quai d' | 11 | Beethoven | 1 |
| Avé Maria, de l' | 10 | Bel-Air, avenue du | 14 |
| Babylone, de | 6 | Béldor (anc. R. des Mon- tagnes Ternes) | 11 |
| Bac, du | 5 | Belle-Chasse, de | 5 |
| — -d'Asnières, du | 4 | Bellay, de | 10 |
| Baduel, cour | 12 | Bellefond | 8 |

R. W. B.

R. W. B.

| | | | | | |
|--|----|--|--|----|--|
| Belleville | 12 | | Bois, du (Charonne) | 14 | |
| —, boulevard de | 11 | | Boissière | 1 | |
| Bellevue, de (Belleville) | 14 | | Boissy-d'Anglas | 5 | |
| Bellièvre | 11 | | Bon, Saint- | 7 | |
| Bel-Respiro, du | 1 | | Bonaparte, lycée | 5 | |
| Belzunce | 8 | | Bonaparte | 6 | |
| Bénard (Batignolles) | 6 | | Bondy, de | 9 | |
| — (Montrouge) | 5 | | Bonne-Graine, passage de la | 12 | |
| Benoît, St- | 9 | | Bonne-Nouvelle, boulevard | 7 | |
| Béranger | 6 | | Bons-Enfants, des | 7 | |
| Bercy, boulevard de | 12 | | Bordeaux, de | 12 | |
| —, pont de | 12 | | Borrégo, du | 13 | |
| —, porte de | 13 | | Bosquet, avenue | 4 | |
| —, quai de | 11 | | Bossuet, de | 10 | |
| Bercy, de | 12 | | Bouchardon | 9 | |
| Berger | 7 | | Boucher | 7 | |
| Bergère, cité | 7 | | Boucherie-des-Inval., de la | 3 | |
| Bergère | 7 | | Bouchet, impasse | 12 | |
| Bérîte, de | 6 | | Boudreau | 5 | |
| Berlin, de | 6 | | Bouffés Parisiens | 7 | |
| Bernard, impasse St- | 12 | | Boufflers, cité | 9 | |
| —, passage St- | 12 | | Boulangers, des | 10 | |
| —, quai St- | 10 | | Boulard | 5 | |
| —, St- | 12 | | Boule | 11 | |
| Bernardins, des | 8 | | Boulets, des | 14 | |
| Bernouilly | 6 | | Boulevard, du | 6 | |
| Berry, de | 3 | | Boulogne, de | 6 | |
| Berryer, cité | 5 | | Bouloi, du | 7 | |
| Berthaud, impasse | 9 | | Bouquet-de-Longchamp, du | 1 | |
| Berthe | 8 | | Bourbon, quai | 10 | |
| Berthollet | 8 | | Bourbon, passage | 1 | |
| Berlin-Poirée | 7 | | Bourbon, boulevard | 10 | |
| Bertrand, cité | 11 | | Bourdonnais, des | 7 | |
| Beslay, impasse | 11 | | Bouret | 12 | |
| Béthune, quai de | 10 | | Bourgogne, de | 5 | |
| Bendant | 4 | | Bourgogne, de (Bercy) | 12 | |
| Beuret | 4 | | Boursault | 6 | |
| Bibliothèque Nationale | 7 | | Boursault (Batignolles) | 6 | |
| — Sainte-Genève | 8 | | Bourse, palais de la | 7 | |
| Bichat | 9 | | Bourse, place de la | 7 | |
| Bienfaisance, de la | 6 | | Bourse, de la | 7 | |
| Bièvre, de | 8 | | Bourtibourg | 9 | |
| Billault | 3 | | Bouvines, avenue de | 14 | |
| Billetes, des | 9 | | Brady, passage | 9 | |
| Billy, quai de | 1 | | Brancion | 3 | |
| Biot | 6 | | Brantôme | 9 | |
| Birague, de | 10 | | Braque, de | 9 | |
| Biscornet | 12 | | Bras-d'Or, cour du | 12 | |
| Bisson (anc. R. des Montag- nes Belleville) | 2 | | Bréa, de | 6 | |
| Bizet | 1 | | Brèche-aux-Loups, ruelle de la | 14 | |
| Blanche | 6 | | Bréda | 8 | |
| —, place | 6 | | Bréguet (anc. ruelle St- Sabin) | 11 | |
| Blancs-Manteaux, des | 9 | | Brémontier | 4 | |
| Blene | 7 | | Bretagne, de | 9 | |
| Blomet | 4 | | Breteuil, avenue de | 4 | |
| Blondel | 9 | | Bretonil, place de | 4 | |
| Blottière | 3 | | Bretonvilliers | 10 | |
| Rochard-de-Saron | 8 | | Brey | 2 | |
| Boreldieu, place | 7 | | Brézin | 5 | |
| Bois, des (Belleville) | 14 | | | | |

| R.W.B. | | R.W.B. | |
|-------------------------------|----|----------------------------------|----|
| Briare, passage | 8 | Cassini | 7 |
| Briquet | 8 | Castellane, de | 5 |
| Brissae, de | 10 | Castex | 10 |
| Broussais | . | Castiglione, de | 5 |
| Bruant | 9 | Catherine, Ste- | 8 |
| Brunel (anc. R. Ste. Marie | | Caumartin | 5 |
| Ternes) | 2 | Cécile, Ste- | 7 |
| Bruxelles, de | 6 | Célestins, caserne des | 10 |
| Bucherie, de la | 8 | Célestins, quai des | 10 |
| Buci, de | 8 | Cels | . |
| Budé (ane. R. Guillaume) . | 10 | Cendriers, des | 13 |
| Buffault | 8 | Censier | 10 |
| Buffon, de | 10 | Centre, du | 3 |
| Bugeaud, avenue | 1 | Centre, du (Charonne) | 14 |
| Buisson-Saint-Louis, du . . | 11 | Cerisaie, de la | 10 |
| Bullier, jardin | 8 | Chabanais | 7 |
| Butte-Chaumont, de la . . | 10 | Chabrol | 10 |
| Buttes, des | 14 | Chaillot, de | 1 |
| Buttes-Chaumont, Pare des | 12 | Chaise, de la | 6 |
| Buzelin | 12 | Chalgrin | 1 |
| Cabanis | 7 | Chaligny | 12 |
| Cadet | 7 | Châlons, de | 12 |
| Cail | 10 | Champ-de-l'Alouette, du | |
| Caire, passage du | 7 | (voir Corvisart) | 7 |
| —, place du | 7 | Champ-d'Asile, du | 5 |
| —, du | 7 | Champollion (anc. R. des | |
| Caisse d'Epargne, adminis- | | Maçons) | 8 |
| tration de la | 7 | Champs-de-Mars, le | 2 |
| Calais, de (Clichy) | 13 | —, gare du | 2 |
| —, de (Belleville) | 13 | —, du | 4 |
| —, de | 6 | Champagne, de (Halle aux | |
| Cambacérés | 3 | Vins) | 10 |
| Cambronne, place | 4 | Champ, des | 13 |
| Cambronne | 4 | Champs-Elysées, aven. des | 3 |
| Camou | 1 | —, Rond-Point des | 3 |
| Campagne-Première | 6 | Chanaleilles | 6 |
| Campo-Formio, de | 9 | Change, pont au | 8 |
| Canal-Saint-Martin, du . . | 10 | Chanoinesse | 8 |
| Canettes, des | 6 | Chantier, passage du | 12 |
| Capucines, boulevard des . | 5 | Chapelle expiatoire | 5 |
| Cardinal Fesch (voir de | | Chapelle, boulevard de la . . | 10 |
| Chateaudun) | 7 | Chapelle, cité de la | 5 |
| Cardinal-Lemoine, du . . . | 10 | Chapelle, place de la | 10 |
| Cardinet | 4 | Chapon | 9 |
| Carlier, impasse | 3 | Chaptal | 6 |
| Carmélites, chapelle des . . | 4 | Chaptal, collège | 6 |
| Carmes, couvent des | 6 | Charbonnière, de la | 10 |
| Carmes, des | 8 | Charbonniers - St - Antoine, | |
| Carnot | 6 | des | 12 |
| Caroline, passage | 6 | Charenton, porte de | 13 |
| Caroline (Batignolles) . . . | 6 | Charenton, de | 12 |
| Carpentier | 6 | Charité, hôpital de la | 6 |
| Carrière, de la | 8 | Charlemagne, lycée | 10 |
| Carrières, chemin des . . . | 12 | Charlemagne | 10 |
| Carrières, des | 13 | Charles, St- | . |
| Carrousel, place du | 5 | Charles, passage St- | 4 |
| Carrousel, pont du | 5 | Charles V. | 10 |
| Cascades, des | 13 | Charlot | 9 |
| Casimir-Delavigne | 8 | Charolais, du | 12 |
| Casimir-Périer | 5 | Charonne, boulevard de . . . | 14 |
| Cassette | 6 | Charonne, de | 12 |

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| Charonne, de (Belleville) (voir Pelleport) | 13 | | Clichy, place de | 6 | |
| Chartière | 8 | | —, anc. prison pour dettes | 6 | |
| Chartres, de (La Chapelle) | 10 | | Cligancourt, de | 8 | |
| Chateaubriand, de | 3 | | Clinique de la Faculté de Médecine | 8 | |
| Château-d'Eau, le | 9 | | Clisson | 9 | |
| Château-d'Eau, du | 9 | | Cloître-Notre-Dame, du | 8 | |
| Châteaudun, de (anc. Rue Cardinal Fesch) | 7 | | Clotaire | 8 | |
| Château-Landon, de | 10 | | Clotilde | 8 | |
| Château du Maine | 5 | | —, église Sainte- | 5 | |
| Châtelet, place du | 7 | | Clovis, de | 8 | |
| Chaudrou | 10 | | —, impasse | 12 | |
| Chaufourniers, des | 12 | | Cluny, hôtel de | 8 | |
| Chaume, du | 9 | | Cochin, hospice | 7 | |
| Chaussée-d'Antin, de la | 5 | | Cœur-de-Vey, impasse | 5 | |
| Chaussée-du-Maine, de la | 6 | | Colbert | 7 | |
| Chausson, passage | 9 | | Coligny | 10 | |
| Chauveau-Lagarde | 5 | | Colisée, du | 3 | |
| Chauvelot | 4 | | Collège de France | 8 | |
| Chazelle | 4 | | Colombe, de la | 8 | |
| Chemin-de-Fer, du | 4 | | Colonne de Juillet | 8 | |
| Chemin-Vert, du | 11 | | — Vendôme | 5 | |
| Chêne-Vert, cour du | 12 | | Combes | 3 | |
| Cherche-Midi, du | 6 | | Comète, de la | 3 | |
| Cherroy | 6 | | Commandeur, avenue du | 5 | |
| Cheval-Blanc, passage du | 12 | | Commerce, cour du | 12 | |
| Chevaliers, impasse des | 13 | | —, cour du | 8 | |
| Chevert | 4 | | —, place du (anc. place de la Mairie) | 2 | |
| Chevreuse | 6 | | —, du (Bercy), voir de la Nativité | 14 | |
| Chine, de la | 13 | | —, du (Grenelle) | 2 | |
| Choiseul, passage | 7 | | —, Tribunal de | 8 | |
| Choiseul, de | 7 | | Communes | 9 | |
| Choisy, avenue de | 9 | | Compas | 14 | |
| Chopinette, de la | 11 | | Compiègne, de | 10 | |
| Chrétien, impasse | 12 | | Comptes, cour des | 5 | |
| Christiani | 8 | | Concorde, place de la | 5 | |
| Christine (Passy), voir Léo- nard de Vinci | 1 | | —, pont de la | 5 | |
| Christine | 8 | | Condé | 8 | |
| Christophe Colomb | 1 | | Condorcet | 8 | |
| Cimarosa | 1 | | Conférence, quai de la | 3 | |
| Cimetière-St-Benoît, du | 8 | | Conseil d'Etat | 5 | |
| Cirque d'Été | 3 | | Conservatoire des Arts et Métiers | 9 | |
| — d'Hiver | 9 | | Conservatoire de Musique | 7 | |
| Cirque, du | 3 | | Conservatoire, du | 7 | |
| Cité, de la | 8 | | Constantine, pont de | 10 | |
| —, île de la | 8 | | —, de | 8 | |
| Citeaux | 12 | | —, de (Belleville) | 12 | |
| Clapeyron | 6 | | —, de (Plaisance) | 3 | |
| Clary | 5 | | Constantinople, de | 6 | |
| Claude-Marais, St- — Vellefaux | 11 | | Conti, quai de | 8 | |
| Clauzel | 8 | | Contrescarpe, boulevard | 10 | |
| Clavel | 11 | | Copenhague, de | 6 | |
| Clef, de la | 10 | | Copernic | 1 | |
| Clément | 8 | | Copreau | 4 | |
| Cler | 3 | | Coq-Héron | 7 | |
| Cléry, de | 7 | | Coquillière | 7 | |
| Clichy, boulevard de | 6 | | Corbeau | 11 | |
| —, de | 6 | | Corbineau | 12 | |

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| Cordelières, des | 7 | Debelleyrne | 9 |
| Cordiers, des | 8 | Déchargeurs, des | 7 |
| Corneille, lycée (anc. Lycée Napoléon) | 8 | Decrès | 3 |
| Cornes, des | 9 | Delaborde, place | 5 |
| Corps législatif, palais du | 5 | Delaître | 13 |
| Corvisart (anc. R. du Champ de l'Alouette). | 7 | Delambre | 6 |
| Cossonnerie, de la | 7 | Delamichodière | 5 |
| Cotentin | 4 | Delessert, avenue | 1 |
| Cotte, de | 12 | Delorme, passage | 5 |
| Couesnon | 5 | Delta, du | 8 |
| Courcelles, boulevard de | 4 | Demours | 2 |
| —, de (les Ternes). | 2 | Denain, boulevard | 10 |
| Couronnes, des (Belleville) | 11 | Denis, boulevard Saint- | 9 |
| Cours la Reine | 3 | —, porte Saint- | 9 |
| Courty, de | 5 | —, St- | 7 |
| Coutellerie, de la | 7 | Denis-St-Antoine, St- | 14 |
| Coutures-Saint-Gervais | 9 | Denis-du-St-Sacrement, église Saint- | 9 |
| Coypel | 9 | Denis, du Faubourg-St- | 9 |
| Cretet | 8 | Départ, du | 6 |
| Crillon, de | 10 | Département, du | 10 |
| Crinée, de | 14 | Deprez | 3 |
| Croissant, du | 7 | Desaix, quai | 8 |
| Croix, de la (Bercy), voir Fécamp | 13 | Desaix | 2 |
| Croix-Boissière, de la | 1 | Descartes | 8 |
| Croix-de-la-Brettonnery, Ste Croix-Nivert | 9 | Descartes, lycée (anc. Lycée Louis-le-Grand) | 8 |
| Croix-Rouge, carrefour de la Croix-du-Roule, de la (voir Daru) | 6 | Descombes | 2 |
| — | 4 | De Seze | 5 |
| Croulebarbe, de | 7 | Desgenettes | 1 |
| Crozatier | 12 | Désir, passage du | 9 |
| Crussol, de | 9 | Désirée | 13 |
| Cujas | 8 | Desnouches | 1 |
| Culture-Ste-Catherine (voir Sévigné) | 9 | Desrenaudes | 2 |
| Cure, de la | 8 | Deux-Ecus, des | 7 |
| Cuvier | 10 | — - Monlins, des (voir Jenner) | 9 |
| Cygne, du | 7 | — - Ponts, des | 10 |
| Cygnés, allée des | 2 | — - Portes-St-Sauveur, d. | 7 |
| Daguerre | 5 | — - Portes-St-Jean, des | 9 |
| Dames, des (Batignolles) | 6 | — - Sœurs, pass. des | 7 |
| Dames, des (Ternes), voir Poncelet | 2 | Devillas, hospice | 6 |
| Dames-St-Michel, couvent des | 8 | Dhuis, de la | 13 |
| Dames-St-Thomas, couvent des | 6 | Didier, Saint- | 1 |
| Dancourt (anc. R. du Théâ- tre Montmartre) | 8 | Docks-Napoléon | 9 |
| Dany, impasse | 6 | Domat | 8 |
| Darcrau | 7 | Dombasle | 1 |
| Daru (anc. R. Croix du Roule) Daubenton | 4 | Dôme, du | 1 |
| Daumesnil, avenue | 12 | Dominique, pass. St- | 3 |
| Dauphin, du | 5 | —, St- | 3 |
| Dauphine, place | 8 | Domremy | 11 |
| Dauphine | 8 | Doré, cité | 9 |
| Daval | 12 | Douai, de | 6 |
| | | Douane, de la | 9 |
| | | —, hôtel de la | 9 |
| | | Doubles, Pont-aux | 8 |
| | | Dragon, du | 6 |
| | | Droit, école de | 8 |
| | | Drouot | 7 |
| | | Dubail, passage | 9 |
| | | Dubois, impasse | 11 |

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| Dubois, passage- | 7 | | Embarcadère de l'Ouest, rive | | |
| Ducouédic | 5 | | gauche | | 6 |
| Dugommier | 14 | | — de Strasbourg | 10 | |
| Duguay-Trouin | 6 | | — de Vincennes | 12 | |
| Duguesclin | 2 | | Emeriau | 2 | |
| Dulac, passage | 4 | | Empereur, avenue de l' | 1 | |
| Dulong | 4 | | Enfant-Jésus, imp. de l' | | 4 |
| Duméril | 6 | | Enfants-Malades, hôp. des | | 4 |
| Dumont-d'Urville | 1 | | — -Trouvés, hospice des | | 6 |
| Dunkerque, de | 10 | | Enter, boulevard d' | | 6 |
| Dunois | 9 | | —, place d' | | 5 |
| Duperré | 8 | | —, d' | | 5 |
| Dupetit-Thouars | 9 | | Enghien, d' | 7 | |
| Duphot | 5 | | —, hospice | | 14 |
| Dupin | 6 | | Entrepôt, de l' | 9 | |
| Dupleix, place | 2 | | Entrepreneurs, des | | 2 |
| Dupleix | 2 | | Envierges, passage des | 13 | |
| Dupleix, ruelle | 2 | | Epée-de-Bois, de l' | | 8 |
| Dupont | 11 | | Eperon, de l' | 8 | |
| Dupuis | 9 | | Erard | | 12 |
| Dupuytren | 8 | | Ermitage, de l' | 13 | |
| Duquesne, avenue | 4 | | Esprit, séminaire Saint- | | 8 |
| Duranti | 11 | | Esquirol | | 9 |
| Duras, de | 3 | | Essling, avenue d' | 2 | |
| Duret | 1 | | Estrapade, place de l' | | 8 |
| Duris | 13 | | Estrées, d' | | 4 |
| Duroc | 4 | | Etat-Major de la Place | 5 | |
| Du Sommerard (anc. R. des | | | Etat-Major, école d' | | 3 |
| Mathurins St. Jacques) | 8 | | Etienne, église Saint- | | 8 |
| Dutot | 4 | | — -Bonne-Nouvelle, St- | 7 | |
| Duvivier | 3 | | Etoile, place de l' | 2 | |
| Eaux, passage des | 1 | | —, impasse de l' | 1 | |
| Eaux-de-vie, entrepôt des | 10 | | —, place de l' | 12 | |
| Eblé | 4 | | — -d'Or, impasse de l' | 12 | |
| Echaud-St-Germain, de l' | 8 | | Eugène, église Saint- | 7 | |
| Echelle, de l' | 5 | | Eugénie, avenue Ste- | | 1 |
| Ecliquier, de l' | 7 | | —, hôpital Ste- | 12 | |
| Ecluses-Saint-Martin, des | 10 | | —, impasse Ste- | | 5 |
| Ecole, impasse de l' | 8 | | Euler | 1 | |
| Ecole-de-Médecine, de l' | 8 | | Eupatoria, d' | 13 | |
| Ecole Militaire | 4 | | Europe, place de l' | 6 | |
| — -Polytechnique, de l' | 8 | | Eustache, église Saint- | | 7 |
| Ecoles, des | 8 | | —, place St- | 7 | |
| Ecouffes, des | 10 | | Evêque, de l' | 5 | |
| Ecuries nationales | 1 | | Eylan, avenue d' | 1 | |
| Ecuries d'Artois, des | 3 | | —, place d' | 1 | |
| Eglise, de l' (Grenelle) | 2 | | Fabert | | 3 |
| Eglise, place de l' | 13 | | Fagon | | 9 |
| Egoût, passage de l' | 6 | | Fargeau, St- | 13 | |
| Elisabeth, église Sainte- | 9 | | Fauconnier | 10 | |
| Eloi, église Saint- | 14 | | Favart | 7 | |
| Elysée, de l' | 3 | | Favorites, passage des | | 4 |
| —, palais de l' | 3 | | Fécamp (anc. R. de la Croix | | |
| Elysée-des-Beaux-Arts, | | | Bercy) | | 13 |
| passage de l' | 8 | | Félicité, de la | | 4 |
| Elzévier (anc. R. des Trois | | | Femmes-Incurables, hôpital | | |
| Pavillons) | 9 | | des | 6 | |
| Embarcadère de Lyon | 12 | | Fénelon | 8 | |
| — du Nord | 10 | | Fénoix | | 2 |
| — d'Orléans | 10 | | Fer-à-Moulin | | 10 |
| — de l'Ouest, rive droite | 6 | | Ferdinand, place St- | 2 | |

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| Ferdinandville, cité (voir Place St. Ferdinand) . . . | 2 | | | Franklin, | | 1 | |
| Fermat | 2 | 5 | | Frémicourt | | 2 | |
| Ferme-de-Grenelle, de la . . . | | 2 | | Fréquel, passage | | 13 | |
| Ferme-des-Mantilmrins, de la . | 5 | | | Freycinet | | 1 | |
| Férou | | 6 | | Friedland, avenue | | 3 | |
| Ferronnerie, de la | | 7 | | Frochot | | 8 | |
| Fessart | 12 | | | Froissart | | 9 | |
| —, impasse | 12 | | | Fulton | | | 12 |
| Fêtes, place des | 14 | | | Gabriel, avenue | | 3 | |
| Fenillantines, des | | 8 | | Gaillard, cité | | 6 | |
| Feuillet, passage | 10 | | | Gaillard, passage | | 3 | |
| Feydeau | 7 | | | Gaillon | | 5 | |
| Fiacre, passage St- | | 4 | | Gaîté, de la | | | 4 |
| —, St- | 7 | | | Galande | | 8 | |
| Fidélité, de la | 9 | | | Galilée | | 1 | |
| Figuier, du | 10 | | | Gallois, de | | | 11 |
| Filles-du-Calvaire, boulev. des | | 9 | | Galvani | | 2 | |
| Filles-du-Calvaire, des | 9 | | | Gambey | | 11 | |
| Filles-Dieu, des | 7 | | | Garancière | | 8 | |
| Filles-Saint-Thomas, des | 7 | | | Gare, boulevard de la | | | 9 |
| Finances, ministère des | | 5 | | —, de la | | | 11 |
| Flandre, de | 12 | | | —, quai de la | | | 11 |
| Fleurs, de | | 6 | | Gaudelet, impasse | | 11 | |
| Florence de (Buttes-Chau- mont) | 11 | | | Gay-Lussac | | | 8 |
| —, de (Elysée) | 6 | | | Gaz, du | | | 9 |
| Florentin, St- | 5 | | | Geoffroy-Didelot, passage | | 4 | |
| Foin-au-Marais, du | | 9 | | Geneviève, collège Sainte- | | | 8 |
| Folie-Méricourt | 11 | | | Génie, du | | 14 | |
| Folie-Regnault | 13 | | | Genty | | | 12 |
| Fondary (Vaugirard) | | 1 | | Geoffroy-Saint-Hilaire | | | 10 |
| Fontaine du But, de la | 13 | | | Geoffroy-Langevin | | 9 | |
| Fontaine-St-Georges | 6 | | | Geoffroy-Lasnier | | 10 | |
| Fontaine-au-Roi | 11 | | | Geoffroy-Marie | | 7 | |
| Fontaines, des | | 9 | | Géorama, du | | | 5 |
| Fontarabie, de | 13 | | | Georges, place St- | | 8 | |
| Fontenoy, place | | 4 | | Georges, St- | | 8 | |
| Forge-Royale, pas. de la | 12 | | | Gérard | | | 2 |
| Fortifications, dépôt des | | 5 | | Gerbert | | | 7 |
| Fortin | 3 | | | Gerbier | | 11 | |
| Fossés-St-Bernard, des | 10 | | | Gerbillion | | 6 | |
| — -St-Jacques, des | | 8 | | Germain, boulevard St- | | 8 | |
| — -St-Marcel, des | | 9 | | —, marché Saint- | | 8 | |
| — -St-Martin, des | 10 | | | — -l'Auxerrois, église | | | |
| — -du-Temple, des | | 9 | | — Saint- | | 7 | |
| — -St-Victor, des | | 8 | | — -l'Auxerrois, St- | | 7 | |
| Fouarre, du | 8 | | | — -des-Prés, église Saint- | | 6 | |
| Four-St-Germain, du | 6 | | | Gerson | | 8 | |
| Fourcy-St-Antoine, de | 10 | | | Gervais, église Saint- | | 10 | |
| Fourneaux, des | | 4 | | —, St- | | 9 | |
| Fourneaux, passage des | | 3 | | —, le Pré Saint- | | 14 | |
| Fournial | 4 | | | Gèvres, quai de | | 7 | |
| France, collège de | 8 | | | Gilles, St- | | 9 | |
| François 1 ^{er} | 3 | | | Ginoux | | 2 | |
| —, maison de | 3 | | | Gît-le-Cœur | | 8 | |
| —, place | 3 | | | Glacière, de la | | | 7 |
| François-Miron | 10 | | | —, de la (Gentilly) | | | 7 |
| François-Xavier, égl. Saint- . . . | 4 | | | Gobelins, avenue des | | | 9 |
| Francs-Bourgeois, des | 9 | | | Gobelins, manufacture des | | 7 | |
| | | | | Gobelins, des | | 7 | |
| | | | | Godefroy | | | 9 |
| | | | | Godot-de-Mauroy | 5 | | |

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| Gomboust | 5 | | | Harpe, de la | 8 | | |
| Goutte-d'Or, passage de la . | 8 | | | Harvey | | | 9 |
| Gouvion St-Cyr, boulevard . | 2 | | | Hasard, du | | 7 | |
| Gozlin | | 6 | | Hassard | 12 | | |
| Gracieuse, passage | | | | Hausmann, boulevard (voir | | | |
| Grammont, de | 7 | 6 | | Victor Hugo) | 3 | | |
| Grand Chantier, du | 9 | | | Hautefeuille | | 8 | |
| Grand-Hôtel | 5 | 8 | | Hauteville | 7 | | |
| Grand-Saint-Michel, du (voir | | | | Hautpoul, d' | 14 | | |
| du Terrage) | 10 | | | Hautes-Gatines, des | 13 | | |
| Grand-Prieuré, du | | 9 | | — Vignolles, des | | 14 | |
| Grande-Armée, aven. de la . | 1 | | | Havre, galerie du | 5 | | |
| Grande-Chaumiére, de la . . | | 6 | | —, du (Batignolles), voir | | | |
| Grande-Tranderie, de la . . | 7 | | | Pouillet | 4 | | |
| Grands-Augustins, quai des . | 8 | | | —, du | 5 | | |
| Grands-Augustins, des . . . | 8 | | | Haxo | 14 | | |
| Grange-Batelière, de la . . | 7 | | | Hébrards, ruelle des | | | 12 |
| Grange-aux-Belles, de la . . | 9 | | | Helder, du | 7 | | |
| Gravilliers, des | 9 | | | Hélène | | | 7 |
| Grégoire-de-Tours | 8 | | | Henri-Chevreau | 13 | | |
| Grenelle, boulevard de . . . | 2 | 4 | | Henri IV., quai | 10 | | |
| —, gare de | | 2 | | Héricart | 2 | | |
| — Gros-Cailloü, pass. de . . | | 3 | | Herr | | | 2 |
| — Saint-Germain, de | | 6 | | Hilaire, St- | | 8 | |
| — Saint-Honoré, de | | 7 | | Hippodrome | 1 | | |
| Grenelle, quai de | | 2 | | Hippolyte, St- | | | 7 |
| Grénetat (anc. R. Beaure- | | | | Homme-Armé, de l' | | 9 | |
| paire) | | 7 | | Honoré, marché Saint- | | 5 | |
| Grenier-Saint-Lazare | | 9 | | —, Saint- | | 5 | 5 |
| Grétry | 7 | | | —, du Faubourg St- | | 3 | |
| Greux | | 1 | | Honoré-Chevalier | | 6 | |
| Grève, quai de la (voir Quai | | | | Hôpital, boulevard de l' . . | | | 10 |
| de l'Hôtel de Ville) | | 10 | | Hôpital militaire | | 3 | |
| Griset, cité | 11 | | | Hôpital-St-Louis, de l' . . . | | 9 | |
| Groult-d'Arcy (voir Abbé | | | | Horloge, quai de l' | | 8 | |
| Groult) | | 2 | | Hôtel-Colbert, de l' | | 8 | |
| Guéméné, impasse | | 10 | | Hôtel-Dieu | | 8 | |
| Guénégaud | | 8 | | Hôtel du Louvre | | 7 | |
| Guerre, dépôt de | | 5 | | Hôtel-de-Ville | | 10 | |
| —, ministère de la | | 5 | | — de-Ville, place de l' . . | | 7 | |
| Guillaume (voir Budé) . . . | | 10 | | — de Ville, quai de l' . . | | | |
| —, cour St- | | 7 | | (anc. quai de la Grève) . . | | 10 | |
| —, St- | | 6 | | — de-Ville, de l' | | 10 | |
| Guilleminot | | 5 | | — de-Ville-Batignolles (v. | | | |
| Guisarde | | 6 | | Rue des Batignolles) . . | | 6 | |
| Guy-Patin | 10 | | | Houdard | | 13 | |
| Guy-de-la-Brosse | | 10 | | Houdon | | 8 | |
| Guyot | 4 | | | Huchette, de la | | 8 | |
| Haies, des | 14 | | | Humboldt | | | 7 |
| Halévy | 5 | | | Hyacinthe-St-Honoré, St- | | 5 | |
| Hallé | | 5 | | Iéna, avenue d' | | 1 | 1 |
| Halle au blé | 7 | | | —, pont d' | | 1 | |
| Halle aux vins | 10 | 10 | | —, d' | | 3 | |
| Halle-aux-Veaux, place . . . | 10 | | | Immaculée Conception, Col- | | | |
| Halles centrales | 7 | | | lège de l' | | | 1 |
| Hambourg, de | 6 | | | Impératrice, avenue de l' . | | | |
| Hameau, du | | 1 | | (voir Av. Urich) | | 1 | |
| Hamelin | 1 | | | Impératrice, de l' (v. Rue | | | |
| Hanovre, de | 5 | | | de la République) | | 5 | 5 |
| Harlay-du-Palais, de | | 8 | | Impératrice, cirque de l', | | | |
| — au-Marais, de | | 9 | | voir Cirque d'Eté | | 3 | |

| | R. W. B. | | R. W. B. |
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| Imprimerie nationale . . . | 9 | Joquelet . . . | 7 |
| Incurables Femmes, hosp. des . . . | 6 | Joseph, chapelle Saint- . . . | 11 |
| — Hommes, hospice des . . . | 11 | — St- . . . | 7 |
| Industrie, pass. de l' . . . | 9 | Joséphine, avenue . . . | 1 |
| —, passage de l' (Grenelle) . . . | 2 | Joubert . . . | 5 |
| —, place de l' . . . | 8 | Jouffroy . . . | 4 |
| Institut, palais et place de l' . . . | 7 | —, passage . . . | 7 |
| Instruction publique, ministère de l' . . . | 5 | Jour, du . . . | 7 |
| Intendance militaire . . . | 5 | Jouy, de . . . | 10 |
| Intérieur, ministère de l' . . . | 3 | Juge . . . | 2 |
| Invalides, boulevard des . . . | 4 | Juifs, des . . . | 10 |
| —, dôme des . . . | 4 | Juigné . . . | 1 |
| —, esplanade des . . . | 3 | Juillet . . . | 13 |
| —, hôtel des . . . | 3 | Jules-César . . . | 12 |
| —, pont des . . . | 3 | Julien-Lacroix . . . | 12 |
| Irénée, St- . . . | 11 | Julienne . . . | 7 |
| Irlandais, des . . . | 8 | Jussienne, de la . . . | 7 |
| Isly, passage d' (Popincourt) . . . | 13 | Jussieu, place . . . | 10 |
| —, d' . . . | 5 | Jussieu, de . . . | 10 |
| Issy, porte d' . . . | 1 | Justice, ministère de la . . . | 5 |
| Italie, boulevard d' . . . | 7 | —, palais de . . . | 8 |
| —, place d' (voir Pinel) . . . | 9 | Kabylie, de . . . | 10 |
| —, avenue d' . . . | 9 | Keller . . . | 12 |
| Italiens, boulevard des . . . | 7 | Keppler . . . | 1 |
| Jacob . . . | 6 | Kléber . . . | 2 |
| Jacques, boulevard St- . . . | 7 | Kussner, passage . . . | 11 |
| —, place St- . . . | 7 | Labie . . . | 2 |
| —, St- . . . | 8 | Laborde, marehé . . . | 4 |
| —, du Faubourg St- . . . | 7 | Labourdonnaie, avenue . . . | 4 |
| Jacques - de - la - Boucherie, Tour Saint- . . . | 7 | Labryère, de . . . | 8 |
| Jacques-Coeur . . . | 10 | Lacépède, de . . . | 10 |
| Jardin-des-Plautes . . . | 10 | Lacué, avenue . . . | 12 |
| Jardinet, du . . . | 3 | Lafayette, place de . . . | 8 |
| Jardiniers, des . . . | 13 | —, de . . . | 7 |
| —, ruelle des . . . | 11 | Laferrière, passage . . . | 8 |
| Jardins, des . . . | 10 | Lafitte . . . | 7 |
| Jarente, de . . . | 2 | Lagny, de . . . | 14 |
| Javel, de . . . | 2 | Lahire . . . | 9 |
| Jean-Baptiste, église St- . . . | 2 | Lalande . . . | 5 |
| Jean-Bart . . . | 6 | Lallier . . . | 8 |
| Jean-Beausire . . . | 10 | Lamare . . . | 2 |
| Jean-de-Beauvais . . . | 8 | Lamartine . . . | 8 |
| Jean-Goujon . . . | 3 | Lambert, église St- . . . | 2 |
| Jean-Jacques-Rousseau . . . | 7 | —, St- . . . | 1 |
| Jean-Lantier . . . | 7 | Lamothe-Piquet, avenue de . . . | 4 |
| Jeanne . . . | 3 | Lancette, de la . . . | 14 |
| Jeanne-d'Are . . . | 9 | Lancry, de . . . | 9 |
| Jeanne-d'Arc, place . . . | 9 | Languedoc, du . . . | 10 |
| Jemmapes, quai . . . | 9 | Lapérouse . . . | 1 |
| Jenner (anc. R. des Deux-Moulins) . . . | 9 | Laplace . . . | 8 |
| Jessaint . . . | 10 | Lappe (anc. R. Louis Philippe) . . . | 10 |
| Jeunes-Aveugles, hôpital des . . . | 4 | La Quintinie . . . | 4 |
| Jeunes-Détenus, prison des . . . | 11 | Lariboissière, hôpital . . . | 10 |
| Jeûneurs, des . . . | 7 | Laroche . . . | 11 |
| Joinville, passage . . . | 12 | La Rochefoucauld, hospice . . . | 5 |
| Jolivet . . . | 6 | —, de (Montrouge) voir de Liancourt . . . | 5 |
| | | —, de . . . | 6 |
| | | Larrey . . . | 8 |
| | | Las Cases . . . | 5 |

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| Lathuille, passage | 6 | Linné | 2 |
| Latour d'Anvergne, de | 8 | Linois | 10 |
| Latour - Maubourg, boulev. . . | 3 | Lions-Saint-Paul, des | 4 |
| Laugier | 2 | Lisbonne, de | 10 |
| Laumière, avenue | 12 | Loban, place | 8 |
| Laurent, St- | 9 | Lobineau | 12 |
| Lauriston | 1 | Loire, quai de la | 7 |
| Lauzin, de | 11 | Lombards, des | 6 |
| Laval | 8 | Londres, cité de | 6 |
| Lavandières, des | 7 | —, de | 1 |
| Lavieuville (anc. R. de la Mairie) | 8 | Longchamp, de | 1 |
| Lavoisier | 5 | Lord-Byron | 4 |
| La Vrillière, de | 7 | Louis, église St- | 9 |
| Lazare, prison St- | 9 | —, hôpital Saint- | 10 |
| Lazare, St- | 5 | —, île Saint- | 8 |
| Lazaristes, couvent des | 6 | Louis, lycée St- | 13 |
| Lebon | 2 | Louis, pass. St- | 10 |
| Lebouis | 5 | Louis, pont St- | 11 |
| Lebouteux | 4 | Louis, St- (Bercy) | 2 |
| Lebrun | 9 | Louis, St- (Grenelle), v. St. Charles | 3 |
| Leclerc | 7 | Louis, St- (Plaisance), v. des Croisades | 10 |
| Lécluse | 6 | Louis-en-Île, St- | 8 |
| Lecourbe | 2 | Louis-le-Grand, lycée, v. Descartes | 5 |
| Lefebvre, boulevard | 1 | Louis-Philippe, pont | 10 |
| Legendre | 4 | Louis-Philippe (voir Lappe) Lourcine, hôpital de | 7 |
| Legraverend | 12 | —, de | 8 |
| Lemaire, passage | 2 | Lourmel | 2 |
| Lemoine, passage | 3 | Louvain, de (Belleville) . . . | 13 |
| Léonard de Vinci (anc. R. Christine Passy) | 1 | —, de (les Ternes) | 2 |
| Léonidas, passage | 5 | Louvois, place | 7 |
| Léonie | 6 | Louvois, de | 7 |
| — (Montmartre), voir des Trois Frères | 8 | Louvre, palais du | 7 |
| —, villa Ste- | 5 | —, place du | 7 |
| Léopold | 11 | —, quai du | 7 |
| Lepage, passage | 12 | —, du | 4 |
| Le Peletier | 7 | Lowendal, avenue de | 1 |
| —, quai (voir Quai de Gèvres) | 8 | Lubeck, de | 2 |
| Lepou | 12 | Lucie, Ste- | 8 |
| Lepic | 6 | Lune, de la | 8 |
| Leprince, hospice | 3 | Luxembourg, avenue du . . . | 8 |
| Le Regrattier | 10 | —, jardin du | 8 |
| Leroux | 1 | —, palais du | 5 |
| Lesage | 11 | —, de | 8 |
| Lesdiguières | 10 | —, Petit | 12 |
| Lesueur | 1 | Lyon, de | 8 |
| Letellier | 2 | Lyonnais, des | 3 |
| Leu, église St- | 7 | Mabille, jardin | 8 |
| Levert, passage | 12 | Mabillon | 11 |
| Lévis, de | 4 | Mâcon, de | 8 |
| Lévisse | 8 | Maçons, des (voir Cham- pollion) | 14 |
| Lhomond | 8 | Madame, de, Charonne, (voir des Orteaux) | 5 |
| Liancourt, de (anc. R. La Rochefoucauld Montrouge) Libert | 5 | Madeleine, boulevard de la —, église de la | 5 |
| Lilas, des | 14 | —, place de la | 5 |
| —, ruelle des | 11 | | |
| Lille, de | 5 | | |

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| Madelonnettes, prison des . . . | 5 | | Marie-Thérèse, hospice . . . | 3 | 5 |
| Mademoiselle | 2 | | Marignan, de | 3 | |
| Madrid, de | 6 | | Marigny, avenue | 3 | |
| Magdebourg, de | 1 | | Marine, ministère de la . . . | 5 | |
| Magellan | 1 | | Marivanx, de | 7 | |
| Magenta, boulevard de . . . | 9 | | Marmontel | 1 | |
| —, de (voir Montbrun) . . . | 3 | | Maronites, des | 11 | |
| Magloire, St- | 7 | | Marqfoy | 10 | |
| Magnan | 9 | | Marseille, de | 9 | |
| Mail, du | 7 | | Martell | 9 | |
| Maillot, porte | 2 | | Martignac | 5 | |
| Main-d'Or, passage de la . . | 12 | | Martin | 10 | |
| Maine, avenue du | 6 | | —, St- | 9 | 7 |
| —, impasse du | 6 | | —, boulevard St- | 9 | |
| —, place du | 6 | | —, canal Saint- | 9 | |
| Mairie, de la (voir Lavieu- ville) | 8 | | —, église Saint- | 9 | 9 |
| —, place de la (voir du Commerce) | 2 | | —, porte Saint- | 9 | |
| Maison-Dieu | 5 | | —, du Faubourg-St- | 9 | |
| Maître-Albert | 8 | | Martyrs, des | 8 | |
| Malakoff, avenue de | 1 | 1 | Masseran | 4 | |
| Malaquais, quai | 5 | | Maternité, hospice de la . . | 8 | |
| Malar | 3 | | Mathurins-St-Jacques, des (voir. Du Sommerard) . . | 8 | |
| Malebranche | 8 | | Matignon, avenue | 3 | |
| Malesherbes, boulevard . . | 5 | | Matignon | 3 | |
| —, cité | 8 | | Maubert, place | 8 | |
| —, place de | 4 | | Mauberge, de | 8 | |
| Malher | 10 | | Maublanc | 2 | |
| Malte, de | 9 | | Mauconseil | 7 | |
| Mandar | 7 | | Maur, cité Saint- | 11 | |
| Mandé, avenue St- | 14 | | —, cour St- | 11 | 11 |
| Mansart | 6 | | —, St- | 11 | 11 |
| Manutention, de la | 1 | | — -St-Germain, St-, voir des Missions | 6 | |
| Marais, des | 9 | | Maure, du | 9 | |
| Marbeuf, avenue | 3 | | Maurice, passage | 11 | |
| Marbeuf | 3 | | Maurice-Meyer | 7 | |
| Marc, St- | 7 | | Mayet | 6 | |
| Marceau | 13 | | Mayran | 8 | |
| Marcel, boulevard St- . . . | 10 | | Mazagran (Plaisance) . . . | 6 | |
| —, chapelle Saint- | 10 | | Mazagran | 7 | |
| Marcés, impasse | 11 | | Mazarine | 8 | |
| Marché, du | 2 | | Mazas, boulevard | 14 | 14 |
| — d'Aguesseau, du (voir Montalivet) | 5 | | —, place | 10 | |
| — aux-Cbevaux, av. du . . . | 10 | | —, prison | 12 | |
| — Saint-Honoré, du | 5 | 5 | Meaux, de | 12 | |
| — Neuf, quai du | 8 | | Méchain | 7 | |
| — des Patriarches, pass. du | 8 | | Médard, église Saint | 8 | |
| Mare, de la | 13 | | —, St- | 5 | |
| Marguerite, église Sainte . . | 12 | | Médeah | 6 | |
| Marguerite-St-Antoine, Ste- | 12 | | Médecine, Ecole de | 6 | |
| Marie, Ste- (Ternes), voir Brunel | 2 | | Médecis, de | 8 | |
| —, Ste- (Grenelle) | 2 | 2 | Mégisserie, quai de la . . . | 7 | |
| — -St-Antoine, cour Ste- . . | 12 | | Ménages, hospice des | 6 | |
| — -St-Antoine, pass. Ste- . . | 12 | | Ménars, de | 7 | |
| — -du Temple, pass. Ste- . . | 12 | | Ménilmontaut | 13 | |
| Marie, pont | 10 | | —, boulev. de | 13 | |
| Marie-Antoinette | 8 | | —, passage | 11 | |
| Marie-Stuart | 7 | | —, rue | 13 | |
| | | | Mercier | 7 | |
| | | | Merlin | 11 | |

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| Merry, église Saint- | 7 | Montenotte (anc. R. Plaine | |
| Meslay | 9 | Terne) | 2 |
| Mesnil | 1 | Montesquieu | 7 |
| Messageries Nationales | 7 | Montfaucon | 8 |
| Messageries, des | 7 | Montgallet | 14 |
| Messine, avenue de | 3 | Montholon | 8 |
| Metz, de | 10 | Montmartre | 7 |
| Mexico, de | 12 | —, boulevard | 7 |
| Meyerbeer | 5 | —, cimetière du | 6 |
| Meynadier | 12 | —, du Faubourg- | 7 |
| Mézières, de | 6 | Montmorency | 9 |
| Michel, boulevard St- | 8 | Montorgueil | 7 |
| —, fontaine Saiut- | 8 | Mont-Parnasse, boulevard | 6 |
| —, place St- | 8 | —, cimetière du | 6 |
| —, pont St- | 8 | —, du | 6 |
| —, quai St- | 8 | Montpensier | 7 |
| Michel-le-Comte | 9 | Mont-de-Piété | 6 |
| Michodière, de la | 5 | Montreuil, de | 14 |
| Midi, cité du | 8 | Montrouge, boulevard de | 6 |
| Midi, hôpital du | 7 | Montsouris, avenue de | 5 |
| Mignottes | 14 | Mont-Thabor, du | |
| Milan, de | 6 | Montyon | 7 |
| Mines, école des | 8 | Morand | 11 |
| Minimes, des | 9 | Moreau | 12 |
| Missions, des (anc. R. St- | | Moret | 11 |
| Maur-St-Germain) | 6 | Morillons, des | 3 |
| Missions-Etrangères, église | | —, impasse des | 1 |
| et séminaire des | 6 | Morland, boulevard | 10 |
| Mobilier de la Couronne | 1 | Morny | 3 |
| Mogador, de | 5 | Moscou, de | 6 |
| —, de (Belleville), voir | | Moselle, de la | 12 |
| Tlemcen | 13 | Mouffetard | 8 |
| Moineaux, des | 5 | Moufle, passage | 11 |
| Molay | 9 | Moulin-de-Beurre, du | 6 |
| Molière | 7 | Moulin-de-Près, du | 9 |
| Monceau (anc. R. Valois du | | Moulin-Vert, du | 5 |
| Roule) | 4 | Moulin-de-la-Vierge, du | 3 |
| Monceau, de | 3 | Moulins, des | 11 |
| —, parc de | 4 | Mouton-Duvernét | 5 |
| Moncey | 6 | Muette, avenue de la | 1 |
| Mondétour | 7 | Muette, de la | 12 |
| Monge | 8 | Mulhouse, passage | 12 |
| Monjol | 12 | Murillo | 4 |
| Monnaie, de la | 7 | Murs-de-la-Roquette, des | 11 |
| Monnaies, hôtel des | 8 | Musard, concerts | 10 |
| Monsieur, de | 4 | Nancy, de | 3 |
| Monsieur-le-Prince | 8 | Nanettes, ruelle des | 11 |
| Montagne - Ste - Geneviève, | | Naples, de | 6 |
| de la | 8 | Napoléon, cirque, voir Cirque | |
| Montagnes, des (Les Ternes), | | d'Hiver | 9 |
| voir Béliador | 11 | —, cité | 8 |
| —, des (Belleville), voir | | —, square (Belleville) | 11 |
| Bisson | 2 | Napoléon, lycée, voir Lycée | |
| Montaigne, avenue | 3 | Corneille | 8 |
| Montalivet (anc. R. du | | Napoléon III, pont | 13 |
| Marché d'Aguesseau) | 5 | —, place | 7 |
| Montbrun (anc. R. Magenta | | —, quai | 10 |
| Montrouge) | 3 | Nationale | 8 |
| Montebello, quai | | Nativité, de la (anc. R. du | |
| Montempoivre | 14 | Commerce Bercy) | 14 |
| | | Navarin, de | 8 |

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| Necker, hospice | 4 | | Notre Dame de Nazareth | 9 | |
| Nemours, de | 11 | | — des Victoires | 7 | |
| Néothermes | 5 | | Noyers, des | 11 | |
| Neuf, Pont | 7 | | Nys, cité | 11 | |
| Neuilly, avenue de | 4 | | Nys | 11 | |
| Neuve-Saint-Augustin | 5 | | Obélisque de Louqsor | 5 | |
| —, de Berry | 3 | | Oberkampf | 12 | 11 |
| — -des-Bons-Enfants, voir Radziwill | 7 | | Observatoire | | 7 |
| — -Bossuet | 8 | | —, carrefour de l' | | 8 |
| — -des-Boulets | 14 | | —, avenue de l' | | 8 |
| — -Bourg-l'Abbé | 7 | | Octroi, halle de l' | 9 | |
| — -des-Capucines | 5 | | Odéon, carrefour de l' | 8 | |
| — -Sainte-Catherine | 10 | | —, place de l' | 8 | |
| — -St-Etienne-du-Mont | 8 | | —, de l' | 8 | |
| — -Fénélon | 8 | | —, théâtre de l' | 8 | |
| — -Guillemin | 6 | | Odiot, cité | 3 | |
| — -de-Lappe, voir des Taillandiers | 12 | | Oiseaux, couvent des | 4 | |
| — -des-Martyrs | 8 | | Olier | | 1 |
| — -des-Mathurins | 5 | | Olivier-de-Serres | | 1 |
| — -Saint-Médard | 8 | | Olivet, d' | 6 | |
| — -Saint-Merry | 9 | | Omer-Talon | 11 | |
| — -Pernetty | 3 | | Opéra, passage de l' | 7 | |
| — -des-Petits-Champs | 5 | 7 | —, place de l' | 5 | |
| — -St-Roch | 5 | | —, théâtre de l' | 7 | |
| — -de-la-Tombe-Isoire | 5 | | Opéra-Comique, théâtre de l' | 7 | |
| — -de-l'Université (v. Pré aux Clercs) | 6 | | Oratoire- du Louvre, de l' | 7 | |
| — -de-Vanves (v. de Fourneaux) | 3 | | Orfèvres, quai des | 8 | |
| Nevers, de | 8 | | Orillon, de l' | 11 | |
| Neveux, passage | 9 | | Orléans, cité d' | 8 | |
| Newton | 1 | | —, quai d' | 10 | |
| Nice, de | 14 | | —, avenue d' | | 5 |
| Nicolaï | 13 | | —, d' (Bercy) | | 13 |
| Nicolas, chapelle Saint- | 3 | | —, d' (Villette) | 12 | |
| —, cloître Saut- | 9 | | —, d' (Vaugirard) | | 1 |
| —, imp. St- | 12 | | Orléans-St-Honoré, d' | 7 | |
| Nicolas d'Antin, St- | 5 | | Orme, de l' | 10 | |
| Nicolas St-Antoine, St- | 12 | | —, impasse de l' | | 3 |
| Nicolas-du-Chardonnet, | | | Ormeaux, des (Charonne) | | |
| église Saint- | 8 | | voir Tunis | 14 | |
| —, port Saint- | 5 | | Orsay, quai d' | 10 | |
| Nicot | 3 | | Orteaux, des (anc. R. Ma- | | |
| Niepee | 5 | | dane) | 14 | |
| Nitot | 1 | | Oseille, de l' | 1 | |
| Nollet | 6 | | Oudinot | 9 | |
| Nonains d'Hyères, des | 10 | | Ouest, de l' (Plaisance) | | 6 |
| Normandie, de | 9 | | —, de l' | | 5 |
| Notre-Dame, pont | 8 | | Ours, aux | 7 | |
| Notre-Dame-de-Bercy, égl. | 13 | | Pagevin | 7 | |
| — -des-Champs, église | 6 | | Paillet | | 8 |
| — -de-la-Gare, église | 9 | | Paix, de la | 5 | |
| — -de-Lorette, église | 8 | | —, de la (Batignolles) | 6 | |
| — -de-Nazareth, église | 6 | | — cité de la | 12 | |
| — -de-Paris, église | 8 | | Pajol | 10 | |
| — -de-Sion, église | 6 | | Palais, boulevard du | | 8 |
| — -des-Victoires, église | 7 | | Palais-Bourbon, place du | | 5 |
| — -des Champs | 6 | | Palais-Royal | | 7 |
| — -de Lorette | 8 | | Palais-Royal, place du | | 7 |
| | | | Palatine | | 6 |
| | | | Palestro, de | | 7 |
| | | | —, de | | 3 |
| | | | Pali-Kao | 11 | |

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| Panoramas, passage des . . . | 7 | | Petite-Rue-St-Pierre . . . | 9 | |
| Panoyaux, des . . . | 13 | | Petites-Eurics, des . . . | 7 | |
| Panthéon, le . . . | | 8 | — —, cour et passage des | 7 | |
| —, place du . . . | | 8 | Petits-Hôtels, des . . . | 10 | |
| Papier, passage . . . | 14 | | Pétréle . . . | 8 | |
| Papillon . . . | 8 | | Pharmacie centr. des hôpit. | 8 | |
| Papin . . . | 9 | | Pharmacie, école de . . . | | 8 |
| Paradis, de . . . | 9 | | Philippe-Auguste, avenue . . | 14 | |
| Parc-Royal, du . . . | 9 | | Philippe-de-Champagne . . . | 9 | |
| Paris, de (Batignolles) . . . | 4 | | Philippe-de-Girard . . . | 10 | |
| — de (Belleville) . . . | 13 | | Philippe-du-Roule, église St- | 3 | |
| — de (Charonne) . . . | 14 | | Piat . . . | 11 | |
| Parne, de . . . | 6 | | Picard . . . | | 11 |
| Parmentier . . . | 11 | 11 | Pieardie, de . . . | 9 | |
| —, avenue . . . | 11 | | Piccini . . . | 1 | |
| Parvis-Notre-Dame, pl. du | 8 | | Piepus, boulevard . . . | 14 | |
| Paseal . . . | | 8 | Picpus . . . | 14 | |
| Pasquier . . . | 5 | | Pierre, impasse Saint . . . | 11 | |
| Passy, quai de . . . | 1 | | Pierre-de-Chaillet, église St- | 1 | |
| Pastourel . . . | 9 | | Pierre, église St-, GrosCaillou | 3 | |
| Patriarches, marché des . . | | 8 | Pierre-du-Temple, pass. St- | 12 | |
| Paul, église St- . . . | 10 | | Pierre-St-Antoine, pass. St- | 10 | |
| —, St- . . . | 10 | | Pierre, place Saint- . . . | 8 | |
| Paul Lelong (anc. R. St-Pierre | | | Pierre, Villa St- . . . | 4 | |
| Montmartre) . . . | 7 | | Pierre-au-Lard . . . | 9 | |
| Pauquet . . . | 1 | | Pierre-Leseot . . . | 7 | |
| Pavée-Marais . . . | 10 | | Pierre-Levée . . . | 11 | |
| Pavillons, des . . . | 13 | | Pierre-Montmartre, voir | | |
| Payenne . . . | 9 | | Paul Lelong . . . | 7 | |
| Péclet . . . | | 4 | Pierre-Picard . . . | 8 | |
| Pélagie, église Ste- . . . | | 10 | Pierre-Popincourt, Saint . . | 11 | |
| Pelée, ruelle . . . | 11 | | Pierre-Sarrazin . . . | 8 | |
| Pelleport (anc. R. Charonne | | | Pigalle . . . | 8 | |
| Belleville) . . . | 13 | | Pinel . . . | | 9 |
| Pelouse, de la . . . | 1 | | Pinel, place (anc. place | | |
| Penthièvre, de . . . | 3 | | d'Italie) . . . | | 9 |
| Pépinère, caserne de la . . | 5 | | Pitié, hôpital de la . . . | | 10 |
| —, de la . . . | 5 | | Piver, passage . . . | 11 | |
| —, de la (Montrouge) . . . | | 5 | Plaide, Saint- . . . | 6 | |
| Perceval . . . | | 6 | Plaine, de la (Ternes) voir | | |
| Perche, du . . . | 9 | | Montenotte . . . | 2 | |
| Percier, avenue . . . | 3 | | —, de la (Charonne) . . . | 14 | |
| Perdonnet . . . | 10 | | Plaisance, porte de . . . | 1 | |
| Père-Lachaise, cimetière du | | 13 | Planchette, ruelle de la . . | 14 | |
| Perrière, boulevard . . . | 2 | | Plantes, chemin des . . . | 5 | |
| Pergolèse . . . | 1 | | Plateau, du . . . | 12 | |
| Pères, des Sts- . . . | 6 | | Plâtre-au-Marais, du . . . | 9 | |
| Perle, de la . . . | 9 | | Plumet . . . | | 4 |
| Pernelle . . . | 7 | | Poinsot . . . | | 6 |
| Pernetty . . . | 2 | | Poiriers, des . . . | 13 | |
| Perrée . . . | 9 | | Poisson . . . | 1 | |
| Perronet . . . | 6 | | Poissonnière . . . | 7 | |
| Petel . . . | | 2 | —, boulevard . . . | 7 | |
| Petersbourg, de St- . . . | 6 | | —, du Faubourg- . . . | 8 | |
| Petit . . . | 12 | | Poissy, de . . . | 10 | |
| Petit-Carreau, du . . . | 7 | | Poitiers, de . . . | 5 | |
| Petit-Champ, du . . . | 7 | | Poitou, de . . . | 9 | |
| Petit-Musc, du . . . | 10 | | Police, préfecture de . . . | 8 | |
| Petit-Pont-de-l'Hôtel-Dieu . | 8 | | Poliveau, de . . . | | 10 |
| Petite-Rue du Banquier, | | | Polonceau . . . | 10 | |
| v. Watteau . . . | 9 | | Polytechnique, Ecole . . . | 8 | |

| R.W.B. | | R.W.B. | |
|--|----|--|----|
| Pompe, de la | 1 | Quatre Septembre, du (anc. R. Réaumur) | 7 |
| Pompe-à-Fen, pass. de la | 1 | Quatre-Vents, des | 8 |
| Pompéien, palais | 3 | Quentin, de St- | 10 |
| Ponceau, du | 9 | Quinault | 2 |
| Poncelet (anc. R. des Dames Ternes) | 2 | Quincampoix | 7 |
| Pont-aux-Biches, du | 10 | Quintinie, de la | 4 |
| Pont-au-Choux, du | 9 | Quinze-Vingts, hospice des | 12 |
| Pont-Louis-Philippe, du | 10 | —, passage des | 12 |
| Pont-Neuf, du | 7 | Rabelais | 3 |
| Pont-Neuf, place du | 7 | Racine | 8 |
| Ponthieu, de | 3 | Radziwill (anc. R. Neuve des Bons Enfants) | 7 |
| Pontoise, de | 8 | Raguinot, passage | 12 |
| Ponts, école des | 6 | Rambouillet, de | 12 |
| Popincourt | 11 | Rambutau, de | 9 |
| —, cité | 11 | Rameau | 7 |
| —, marché | 11 | Rampon | 9 |
| Port-Mahon, de | 5 | Ramponneau | 11 |
| Port-Royal, boulevard de | 8 | Raoul | 13 |
| Portalis | 6 | Rapée, quai de la | 12 |
| Portefoin | 9 | Rapp, avenue | 3 |
| Porte-St-Martin, marché de la | 9 | Ratrait, du | 13 |
| Postes, administration des | 7 | Rats, des | 13 |
| Postes, des | 8 | Réaumur | 9 |
| Pot-de-Fer-Saint-Marcel, du | 8 | Rébeval | 11 |
| Poterie-des-Halles, de la | 7 | Récolets, hospice des | 9 |
| — -St-Martin, de la | 7 | Récollets, des | 9 |
| Pouillet (anc. R. du Havre Batignolles) | 4 | Récullettes, ruelle des | 7 |
| Poules, des | 8 | Regard, du | 6 |
| Poullétier | 10 | Rcims, de | 8 |
| Pradier | 12 | Reine, Cours la | 3 |
| Pré, du | 14 | Reine-Blanche, de la | 9 |
| Pré aux Clercs (anc. R. Neuve de l'Université) | 6 | Reine-Hortense, avenue de la | 4 |
| Préfecture de Police | 8 | Rembrandt | 4 |
| Presbourg, de | 1 | Renard, passage du | 11 |
| Pressoir, du | 12 | Renard-St-Merri, du | 9 |
| Prêtres-Saint-Séverin, des | 8 | Renard-St-Sauveur, du | 7 |
| Prévost, passage | 7 | Rendez-Vous, du | 14 |
| Prince-Eugène, boulevard du, voir Voltaire | 11 | Rennequin | 2 |
| Prince-Eugène, place du, voir Voltaire | 11 | Rennes, de | 6 |
| Prince-Jérôme, avenue du | 2 | République, de la (anc. R. de l'Impératrice) | 5 |
| Princesse | 6 | Réservoirs, des | 1 |
| Procession, passage de la | 3 | Reuilly, de | 14 |
| Procession, de la | 3 | —, boulevard de | 14 |
| Prony | 4 | —, carrefour de | 12 |
| Prouvaires, des | 7 | —, porte de | 13 |
| Provence | 7 | Réunion, de la | 14 |
| Pruniers, des | 13 | —, passage de la | 3 |
| Puëbla, de | 12 | —, place de la | 14 |
| Puits-de l'Ermite, du | 10 | Rhin, du | 12 |
| Puteaux, passage | 6 | Richard-Lenoir, boulevard | 11 |
| Pyramides, des | 5 | Richard-Lenoir | 12 |
| Pyramides, place des | 5 | Richelieu, de | 7 |
| Quatre-Chemins, des | 14 | —, Square, voir Place Louvois | 7 |
| Quatre-Fils, des | 9 | Richepance | 5 |
| | | Richer | 7 |
| | | — (Charonne) | 13 |

| R.W.B. | | R.W.B. | |
|---------------------------------|----|-----------------------------|---------|
| Richerand, avenue | 9 | Sablière, de la | . |
| Rigaud | 1 | Sablonnière, de la | . |
| Rigoles, des | 13 | Sablonville, de la | 2 |
| Rimbaut, passage | 5 | Sabot, du | 6 |
| Riverin, cité | 9 | Sacré-Cœur, couvent du | 4 |
| Rivière, ruelle | 13 | Saigon, de | 1 |
| Rivoli, de | 7 | Saintonge | 9 5 |
| Robinau | 13 | Saints-Pères, des | 6 2 |
| Roch, église Saint- | 5 | Salneuve | 4 |
| —, St- | 5 | Salomon de Caus | 9 |
| Rochechouart | 8 | Salpêtrière, hôpital de la | . |
| —, boulevard | 8 | Sandrié, impasse | 5 |
| Rocher, du | 6 | Santé, maison municipale de | 10 |
| Rocroi, de | 8 | —, de la | . |
| Rodier | 8 | —, impasse de la | . |
| Roger | 5 | Saucié-Leroi | 2 |
| Rohan, cour de | 8 | Saulnier, passage | 7 10 |
| —, de | 7 | Saumon, impasse du | 13 |
| Roi-de-Rome, avenue du | 1 | —, passage du | 7 |
| —, place du | 1 | Saussaies, des | 3 |
| Roi-de-Sicile, du | 10 | Saussure | 4 7 |
| Rollin | 10 | Sauvage | 7 |
| Rollin, collège | 8 | Sauvage, passage | 12 |
| Romain, St- | 6 | Sauval | . |
| Romainville, de | 14 | Sauveur, St- | 7 |
| Rome, de | 6 | Savart, passage | 7 |
| Ronce, pass. | 12 | Savoie, de | 14 |
| Rondelet | 12 | Saxe, avenue de | 8 |
| Roquépine | 5 | Say | 8 12 |
| Roquette, avenue de la | 12 | Scheffer | . |
| —, prison de la | 11 | Schomer | 1 |
| —, de la | 11 | Scipion, place | . |
| Rosier, pass. | 13 | Scipion | . |
| Rosière, de la | 2 | Scribe | 5 |
| Rosiers, des | 9 | Sébastien, impasse St- | 4 |
| —, ruelle des | 13 | —, St- | 11 |
| Rossini | 7 | Sébastopol, de | 12 11 |
| Rotonde-du-Temple, pl. de | 12 | —, boulevard de | 5 |
| la | 12 | Sécretant | 12 7 10 |
| Roubaix, place de | 10 | Sedaine | 10 |
| Roubo | 14 | Séguier | 12 |
| Rouelle | 2 | Séjur, avenue de | 8 |
| Rougemont | 7 | Seine, de | 4 |
| Roule, du | 7 | —, quai de | 12 8 |
| Roussel | 4 | Sénat, palais du | . |
| Rousselet-St-Germain | 6 | Sentier, du | 7 8 |
| Roussin | 2 | Serpente | . |
| Roux, impasse | 2 | Serurier, boulevard | 14 8 |
| Rovigo, de | 4 | Servan | . |
| Royal, pont | 5 | Servandoni | 11 |
| Royale, place, voir Pl. des | . | Séverin, St- | 6 |
| Vosges | 10 | —, église Saint | 8 |
| Royale-St-Honoré | 5 | Séigné (anc. R. Culture | 8 |
| Royer-Collard | 8 | Ste. Catherine) | . |
| Royer-Collard, impasse | 8 | Sèvres, de | 9 |
| Rubens | 9 | Sibour | 9 6 |
| Rude | 1 | Sibuet, de | . |
| Ruffin, impasse | 3 | Simon-le-Franc | . |
| Ruty | 14 | Singes, des | 9 |
| Sabin, St- | 12 | Société centrale d'Agricul- | 9 |
| Sabin, ruelle St-, voir Bréguet | 11 | ture | . |

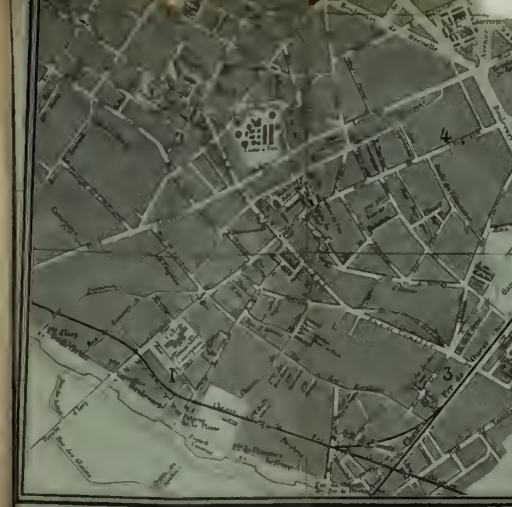
| R. W. B. | | | R. W. B. | | |
|-----------------------------------|----|--|-------------------------------------|----|---|
| Soeur Rosalie, avenue | 9 | | Théâtre Français | 7 | |
| Solférino, pont de | 5 | | — de la Gaité | 9 | |
| Solitaires, des | 14 | | — du Gymnase drama- | | |
| Soly | 7 | | tique | 7 | |
| Sorbier | 13 | | — Italien | 7 | |
| Sorbonne, la | 8 | | — Lyrique | 7 | |
| —, place de | 8 | | — de la Porte St-Martin | 9 | |
| —, de | 8 | | — du Vaudeville | 7 | |
| Soufflot | 8 | | — des Variétés | 7 | |
| Soulage | 11 | | Théâtre, du (Grenelle) | 2 | 2 |
| Soupirs, passage des | 13 | | —, du (Montmartre), voir | | |
| Source, de la | 5 | | Dancourt | 8 | |
| Sourdière, de la | 5 | | Thénard | 8 | |
| Sourds-Muets, institution | | | Théray, de, voir Téhéran | 4 | |
| des | 8 | | Thérèse | 7 | |
| Stanislas, collège | 6 | | Thermes, Musée des | 8 | |
| Stanislas | 6 | | Thermopyles, passage des | | 5 |
| —, passage | 6 | | Thévenot | 7 | 7 |
| Stockholm, de | 6 | | Thibaud | | 5 |
| Strasbourg, boulevard de | 9 | | Thiboumery | | 3 |
| —, place de | 9 | | Thierry, passage | 12 | |
| —, de | 10 | | Thomas-d'Aquin, église St- | 6 | |
| Sud, passage du | 12 | | — -d'Aquin, place St- | 6 | |
| Suffren, avenue de | 2 | | Thomas-d'Enfer, St- | | 8 |
| Suger | 8 | | Thorigny, de | 9 | |
| Sully, de | 10 | | Thouin | | 8 |
| Sulpice, église Saint- | 6 | | Tilsit, de | 1 | |
| —, place St- | 6 | | Timbre National | 7 | |
| —, St- | 8 | | Tiphaine | 2 | |
| —, séminaire St- | 6 | | Tiquetonne | 6 | |
| Surcouf | 3 | | Titién | | 9 |
| Surène, de | 5 | | Tivoli, passage de | 6 | |
| Tabacs, manufacture des | 3 | | —, place de | 6 | |
| Taillandiers, des (anc. R. | | | —, de | 6 | |
| Neuve de Lappe) | 12 | | Tlemcen (anc. R. Mogador | | |
| Taillebourg, avenue de | 14 | | Belleville) | 13 | |
| Taitbout | 7 | | Tocanier, passage | 14 | |
| Tanger | 10 | | Tolbiac, de | | 3 |
| Taranne | 6 | | Tombe-Issoire, de la | | 5 |
| Téhéran, de | 5 | | Tonnellerie, de la | 7 | |
| Télégraphe, du | 13 | | Tour-d'Auvergne, de la | 8 | |
| Temple, du | 9 | | — -des-Dames, de la | 6 | |
| —, boulevard du | 9 | | — -de-Vanves, passage | | |
| —, rotonde du | 9 | | de la | | 5 |
| —, du Faubourg-du- | 11 | | Touraine, de | 10 | |
| Tenaille, impasse | 5 | | Tournefort | | 8 |
| Ternaux | 11 | | Tournelle, pont de la | 10 | |
| Ternes, avenue des | 2 | | —, quai de la | 10 | |
| —, porte des | 2 | | Tournelles, des | 10 | |
| Terrage, du (anc. R. du | | | Tournon, de | 8 | |
| Grand St-Michel) | 10 | | Tourville, de | 11 | |
| Terrasse, de la | 4 | | Tourville, avenue de | 4 | |
| Terres-Fortes, des | 12 | | Toutay, impasse | | 7 |
| Terrier-aux-Lapins, du | 5 | | Tracy, de | 9 | |
| Tessier | 4 | | Traktir | 1 | |
| Théâtre de l'Ambigu-co- | | | Traverse | 6 | |
| mique | 9 | | Traversière-Saint-Antoine | 12 | |
| — Beaumarchais | 10 | | Traversine | 8 | |
| — du Châtelet | 7 | | Trévisé, cité | 7 | |
| — Déjazet | 9 | | —, de | 7 | |
| — des Folies dramatiques | 9 | | Trinité, église de la | 6 | |

| R. W. B. | | R. W. B. | |
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| Trioson, gare | 11 | Verneuil, de | 5 |
| Trois-Bornes, des | 11 9 | Vernier | 2 |
| — -Chandelles, des | 14 | Véro-Dodat, passage | 7 |
| — -Chandelles, ruelle des | 14 | Véron, cité | 6 |
| — -Couronnes, passage | 11 | Véron | 8 |
| — -Couronnes, des | 11 | Véronèse | 9 |
| — -Frères, des | 8 | Verrerie, de la | 9 |
| — -Pavillons, des, voir | 9 | Versailles, porte de | 1 |
| — -Elzévir | 3 | Vertbois, du | 9 |
| — -Sœurs, des | 5 | Verte, allée | 11 |
| Tronchet | 14 | Vertus, des | 9 |
| Trône, place du | 8 | Vésale | 10 |
| Trudaine, avenue de | 6 | Vézelay | 4 |
| Truffault | 5 | Viala | 2 |
| Tuileries, jardin des | 5 | Viarmes, de | 7 |
| —, palais des | 5 | Vicq-d'Azir | 12 |
| —, quai des | 5 | Victoire, de la | 7 |
| Tunis (anc. R. Ormeaux | 14 | Victoires, place des | 7 |
| Charonne) | 9 | Victor, boulevard | 1 |
| Turbigo | 9 | —, place St-, voir place | 10 |
| Turenne | 8 | Jussieu | 8 |
| Turgot | 8 | — -Cousin | 8 |
| —, place | 6 | Victor Hugo, boulevard (anc. | 4 |
| Turin, de | 8 | Boul. Haussmann) | 7 |
| Uhrich, avenue (anc. Aven. | 1 | Victoria, avenue | 8 |
| de l'Impératrice) | 3 | Vieille-Estrapade, de la | 10 |
| Ulm, d' | 8 | — -Notre-Dame | 9 |
| Université, de l' | 8 | — -du Temple | 7 |
| Ursulines, des | 2 | Vieilles Etuves - St-Martin, | 9 |
| Usines, des | 13 | des | 7 |
| Vacquerie, la | 8 | — -Haudriettes, des | 9 |
| Val-de-Grâce, bopital du | 8 | Vieillesse, hospice de la | 13 |
| —, du | 8 | Vienne, de | 6 |
| Valence, de | 8 | Vierge, passage de la | 4 |
| Valenciennes, place de | 10 | Vieux-Augustins, des (voir | 7 |
| Valenciennes, de | 10 | R. d'Argout) | 6 |
| Valère, église Saint- | 3 | Vieux-Colombier, du | 8 |
| Valmy, quai de | 9 | Vignes, impasse des | 14 |
| Valois-du-Roule, de, voir | 4 | Vignolles, ruelle des | 4 |
| Monceau | 7 | Vigny, de | 11 |
| Valois-Palais-Royal, de | 6 | Vilin | 4 |
| Vandamme | 3 | Villars, avenue de | 7 |
| Vanneau | 6 | Villedo | 9 |
| Vanves, de | 6 | Villejuif, de | 1 |
| Varenne, de | 4 | Villejust, de | 12 |
| Vauban, place | 12 | Villette, bassin de la | 10 |
| Vaucanson, passage | 9 | —, boulevard de la | 2 |
| Vaucanson | 1 | Villiers, porte de | 12 |
| Vaugelas | 6 | Villiot | 9 |
| Vaugirard, boulevard de | 8 | Vinaigriers, des | 12 |
| —, de | 8 | Vincennes, de | 14 |
| Vauquelin | 6 | —, cours de | 13 |
| Vavin | 4 | —, bois de | 13 |
| Velasquez, avenue | 5 | —, château de | 11 |
| Vendôme, place | 7 | Vincent | 8 |
| Venise, de | 12 | Vincent-de-Paul, église St- | 10 |
| Véra Cruz, de la | 7 | Vincent-de-Paul, St- | 5 |
| Verdret | 3 | Vingt-neuf Juillet, du | 6 |
| Verel | 1 | Vintimille, place | 6 |
| Vernet | 11 | — rue | 2 |
| | | Violet | 2 |

| R. W. B. | | | | R. W. B. | | | |
|-------------------------------------|---|----|--|-----------------------------|----|----|--|
| Violet, passage | 7 | | | Vosges, place des (anc. | | | |
| —, place | | 2 | | Place Royale) | 10 | | |
| Virginie | 8 | | | Vrillière, de la | 7 | | |
| Visconti | | 8 | | Wagram, avenue de | 2 | | |
| Visitation, couvent de la | | 6 | | —, place de | 4 | | |
| Vivienne | 7 | | | Walhubert, place | | 10 | |
| Volontaires, des | | 4 | | Watt | | 11 | |
| Volta | | 9 | | Watteau (anc. Petite-rue du | | | |
| Voltaire, boulevard et place | | | | Banquier) | | 9 | |
| (anc. Boul. du Prince | | | | Xaintrailles | | 11 | |
| Eugène) | | 11 | | Yonne, de l' | | 13 | |
| V | | 5 | | Yvart | | 3 | |







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